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A La Bien Aimee - Valse,- 1900

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By

## HOWARD WHITNEY

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5

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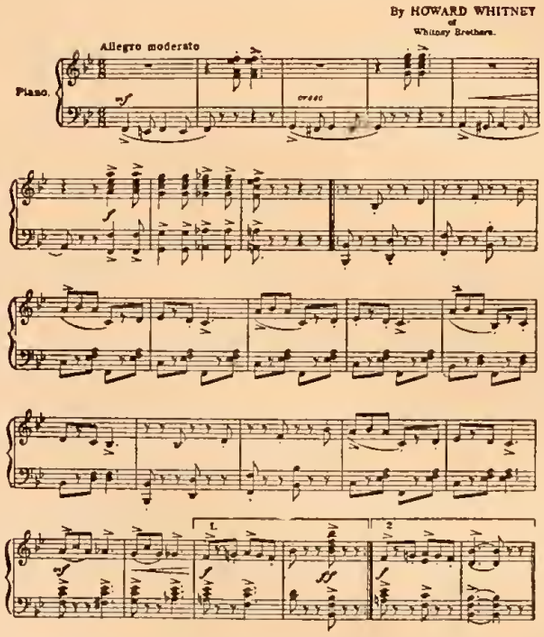
By HOWARD WHITNEY of Whitney Brothers.

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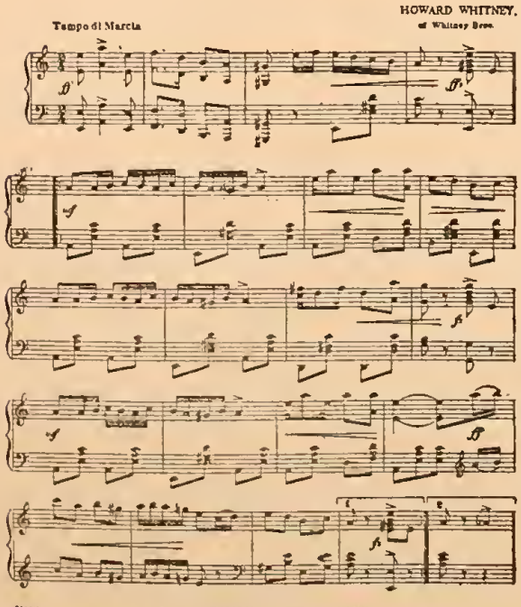


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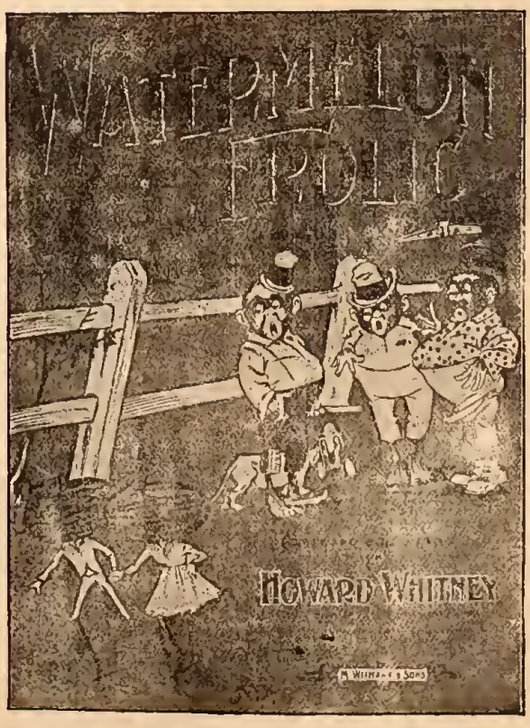


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NEW YORK CHICAGO SAN FRANCISCO LONDON

Dedicated to my friend, R. G. KNOWLES.

# "THE MOSQUITOS' PARADE."

(A JERSEY REVIEW.)

By HOWARD WHITNEY.
(OF WHITNEY BROTHERS.)

INTRO.

pp Allegro moderato. rall. a tempo.

1 2

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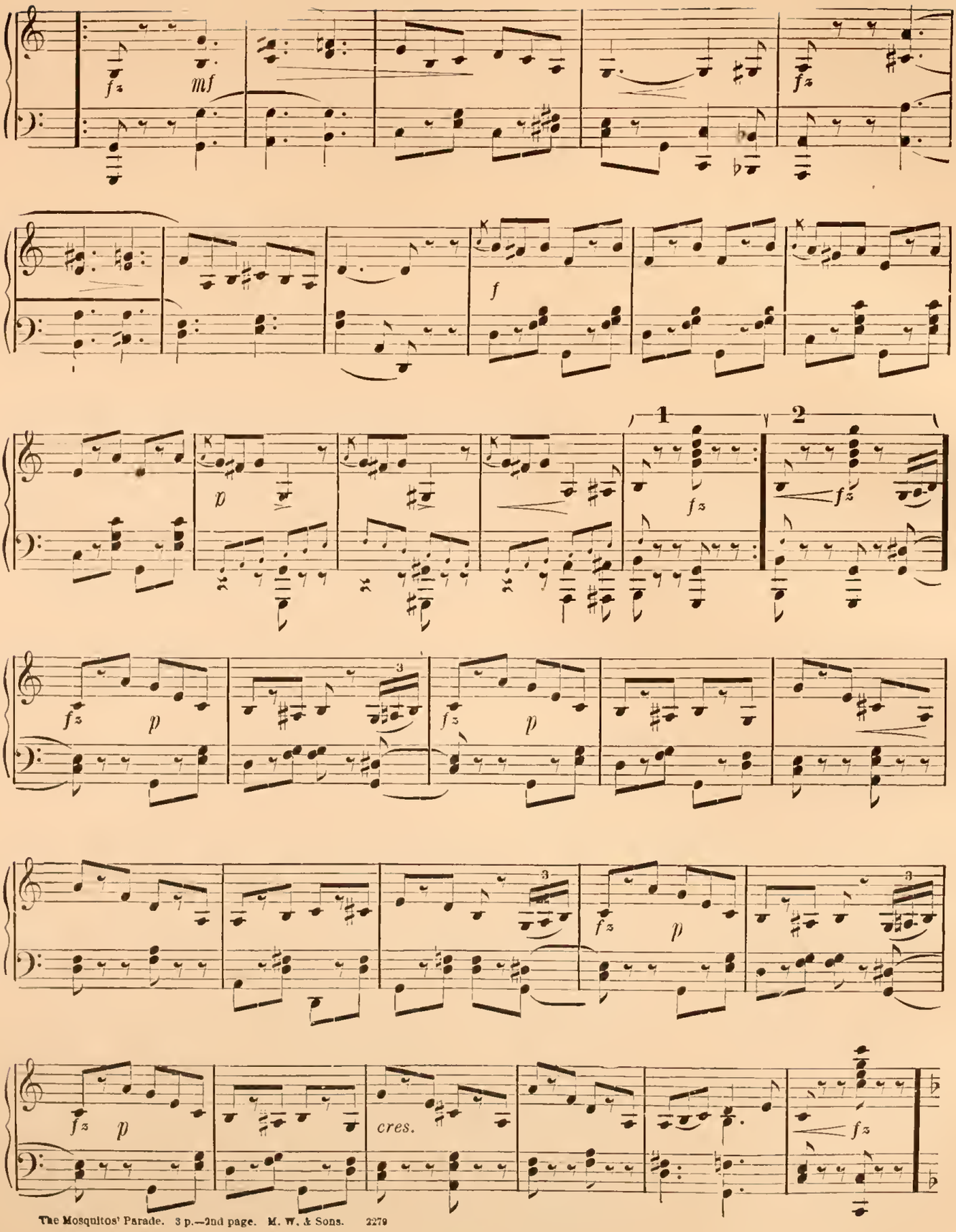




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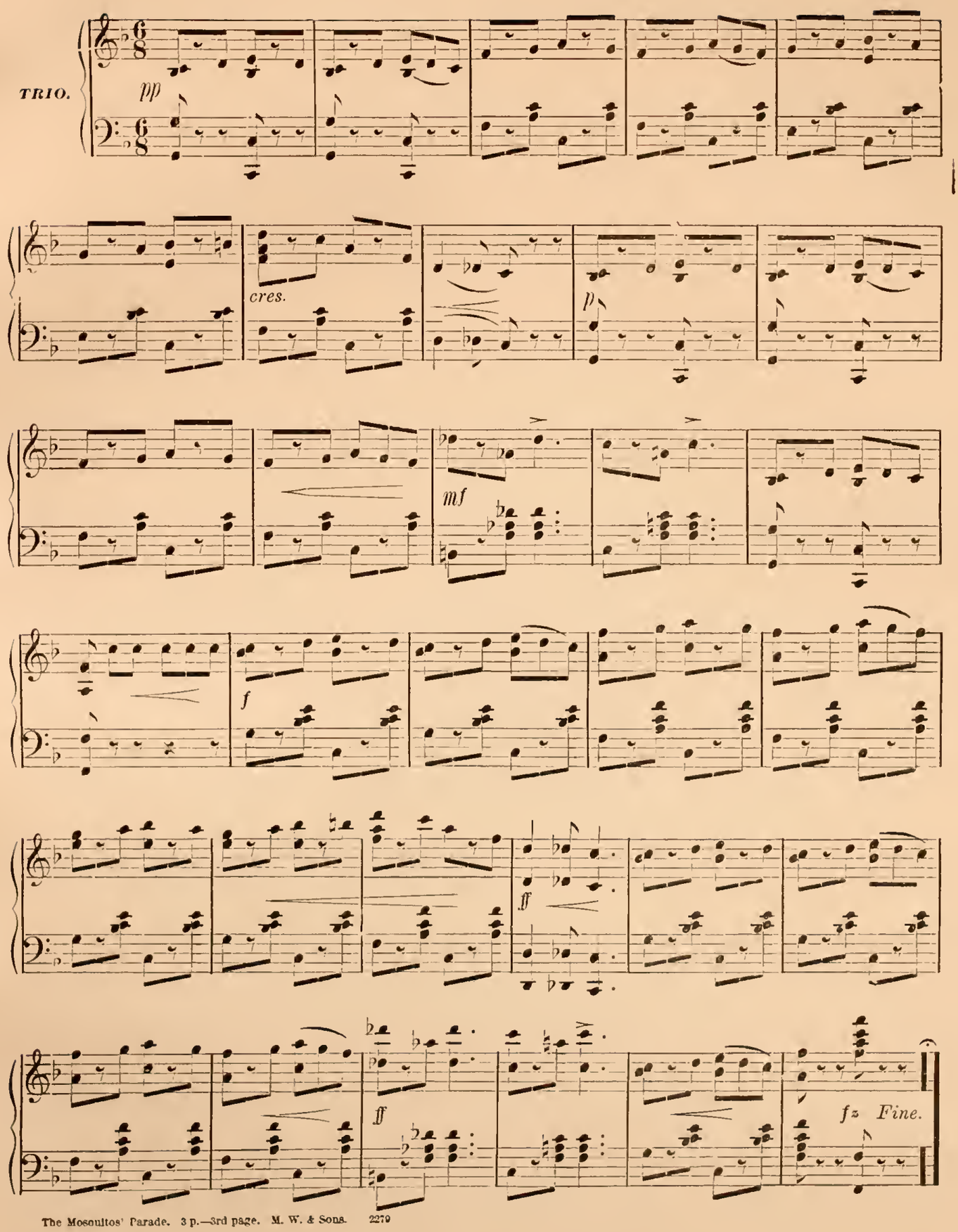


The Mosquitos' Parade. 3 p.—3rd page. M. W. & Sons. 2279

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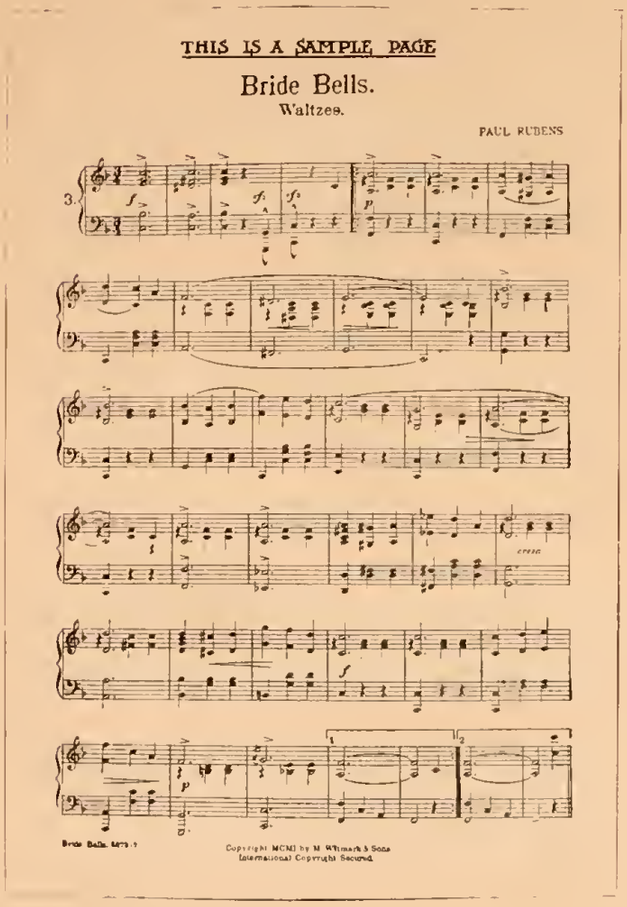
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Bride Bells.

Waltzes.

PAUL RUBENS

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Opposite you will find a sample page of

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By Paul Rubens

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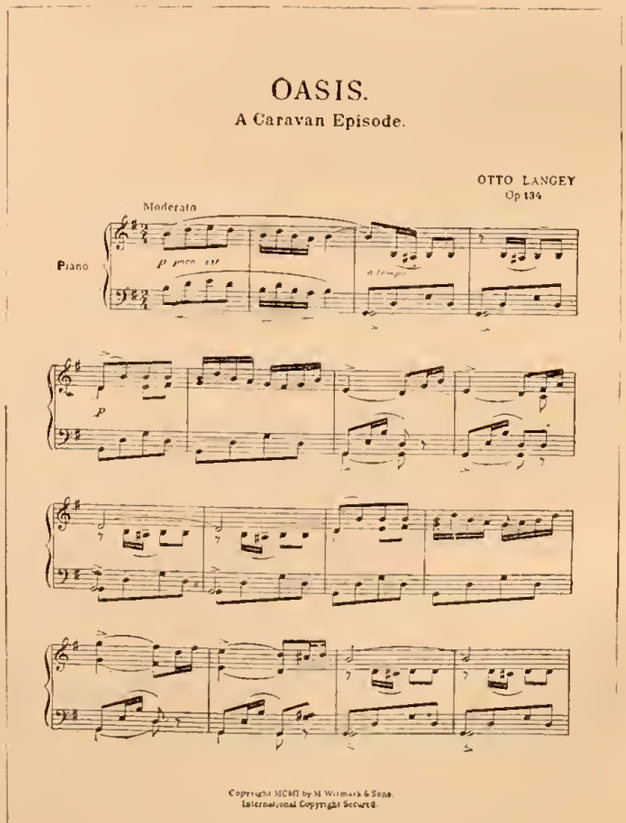
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A Caravan Episode.

OTTO LANGEY
Op 134

Moderato

Piano

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# A la bien-aimée.
## Valse.

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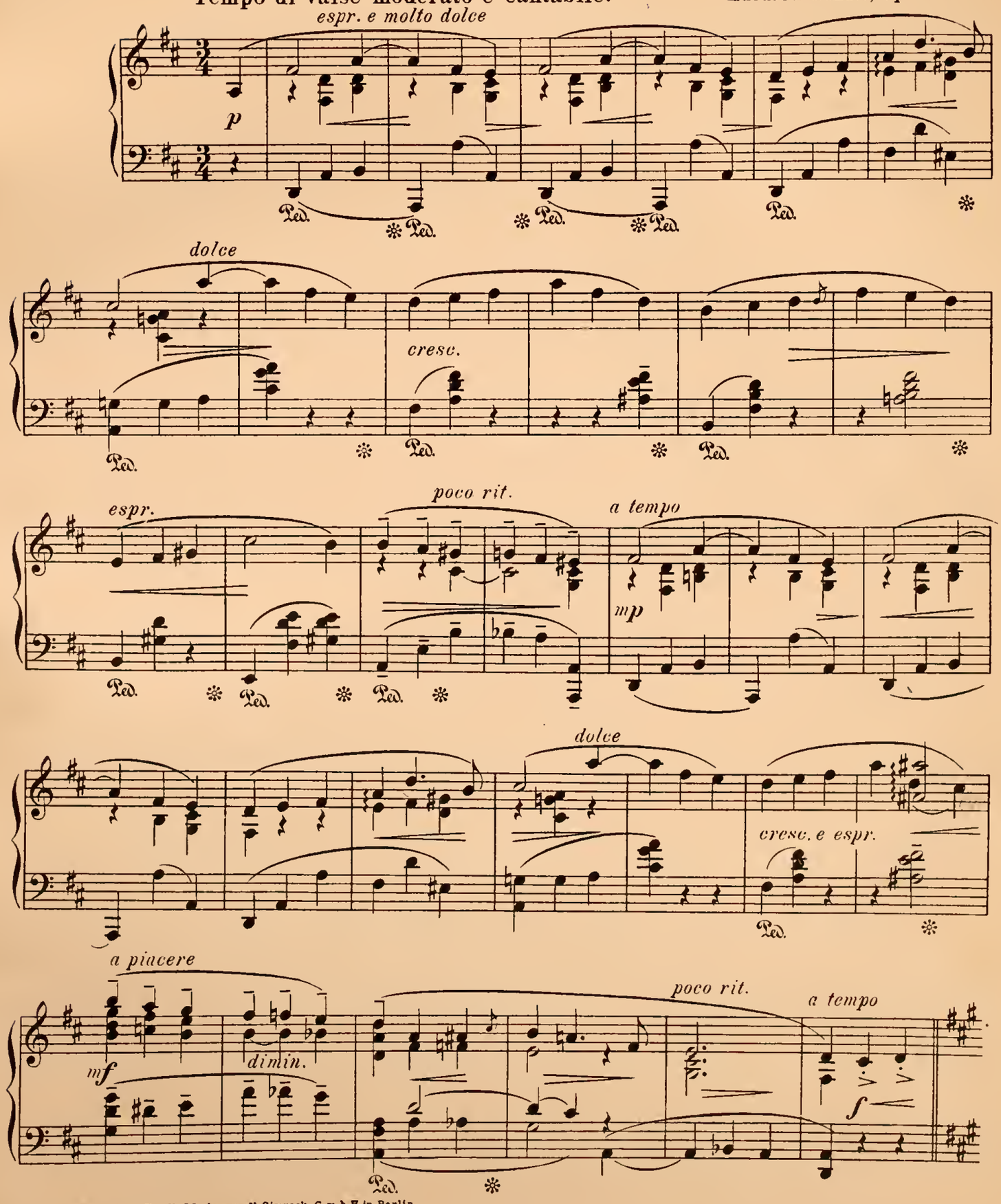


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Allegro.

*f*

*m.s.* *m.s.*

*espr. dolce* *poco rit.* *a tempo poco tranquillo*

*dimin.*

*cresc.* *mp*

*p dimin. e calando* *rit.* *espr.*

Tempo I.

*m.d.*

*p molto dolce e leggiero*

poco animando

espr.

cresc.

animando

cresc.

f ben marcato

cresc.

poco rit.

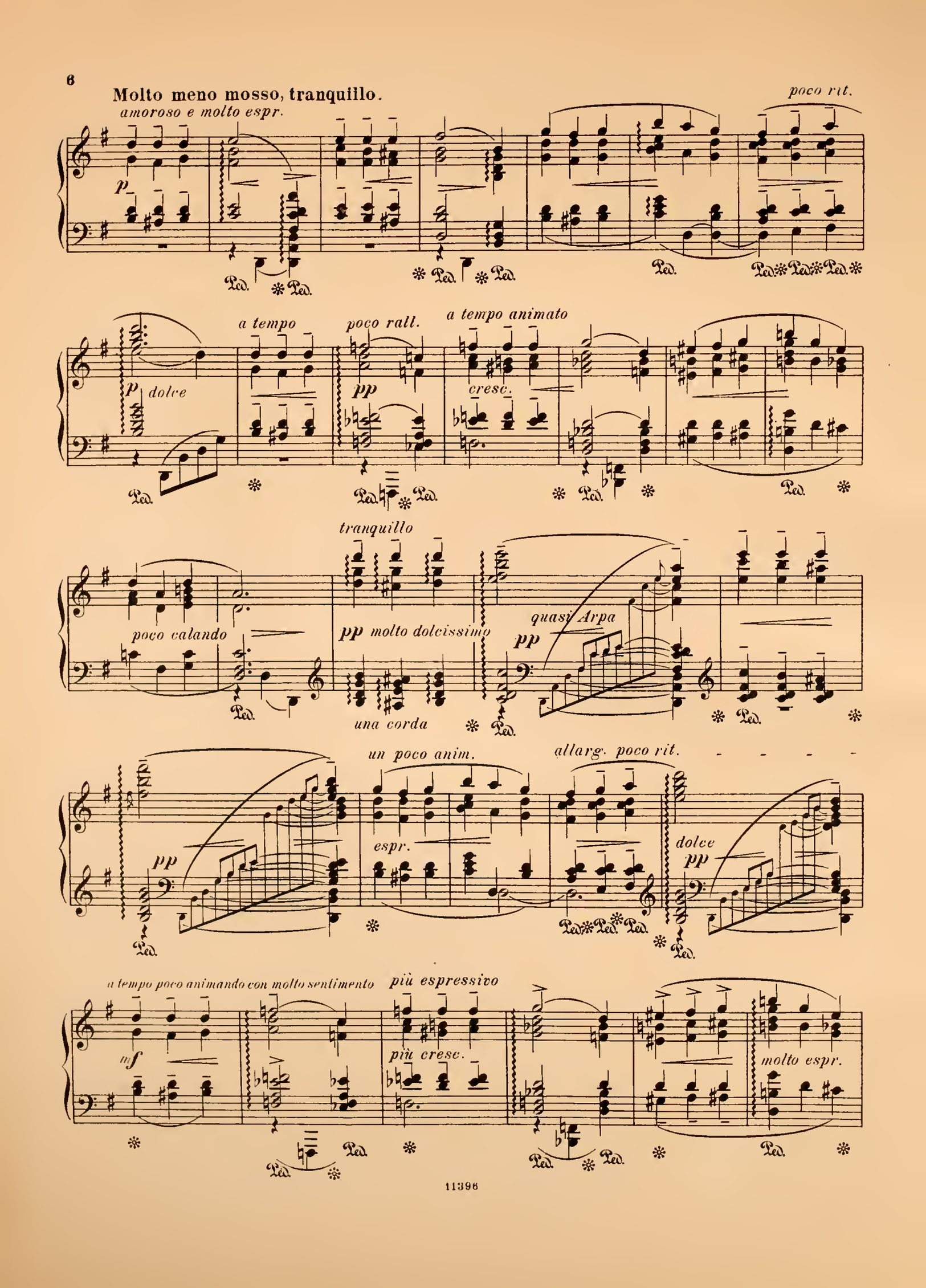
a piacere

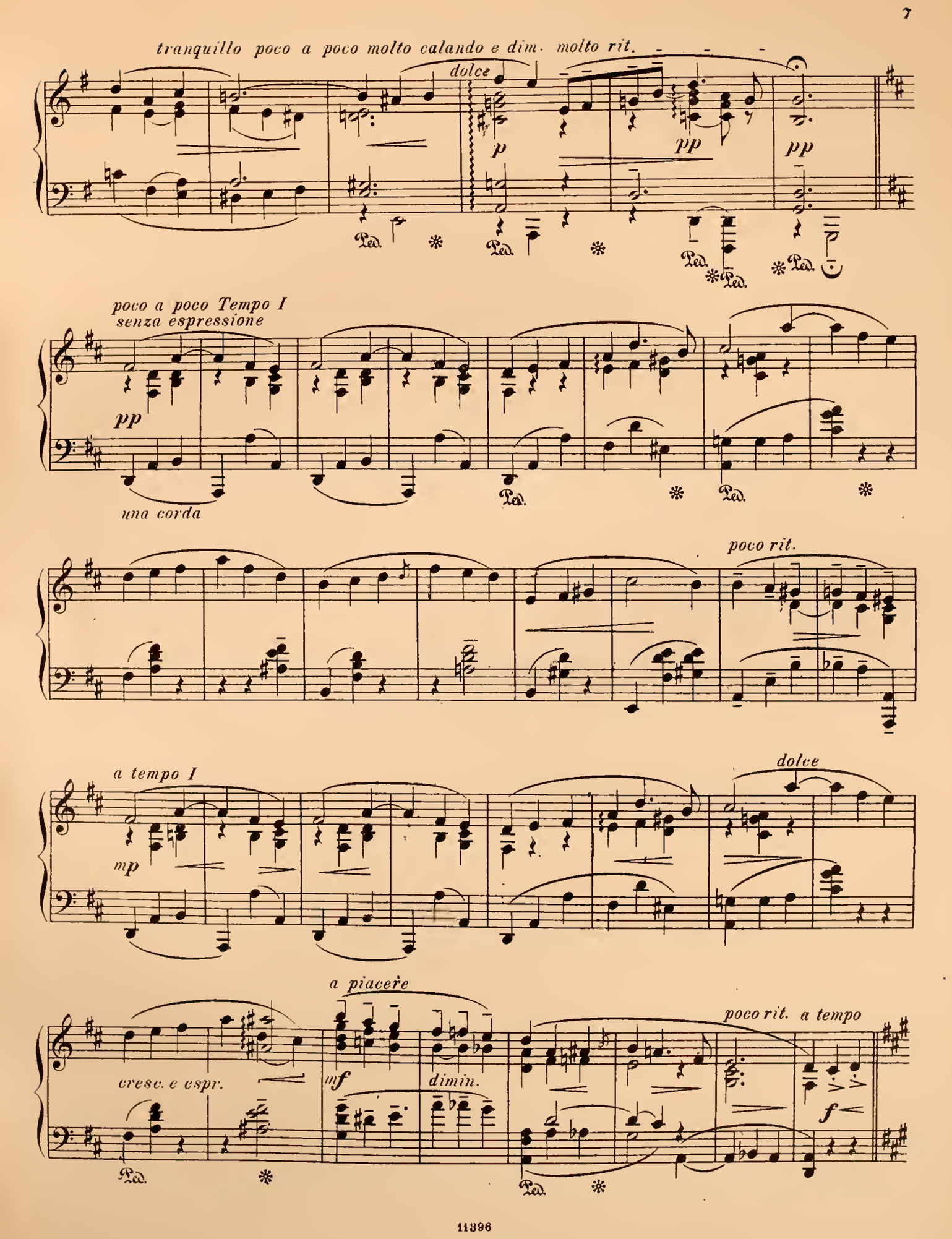
ff

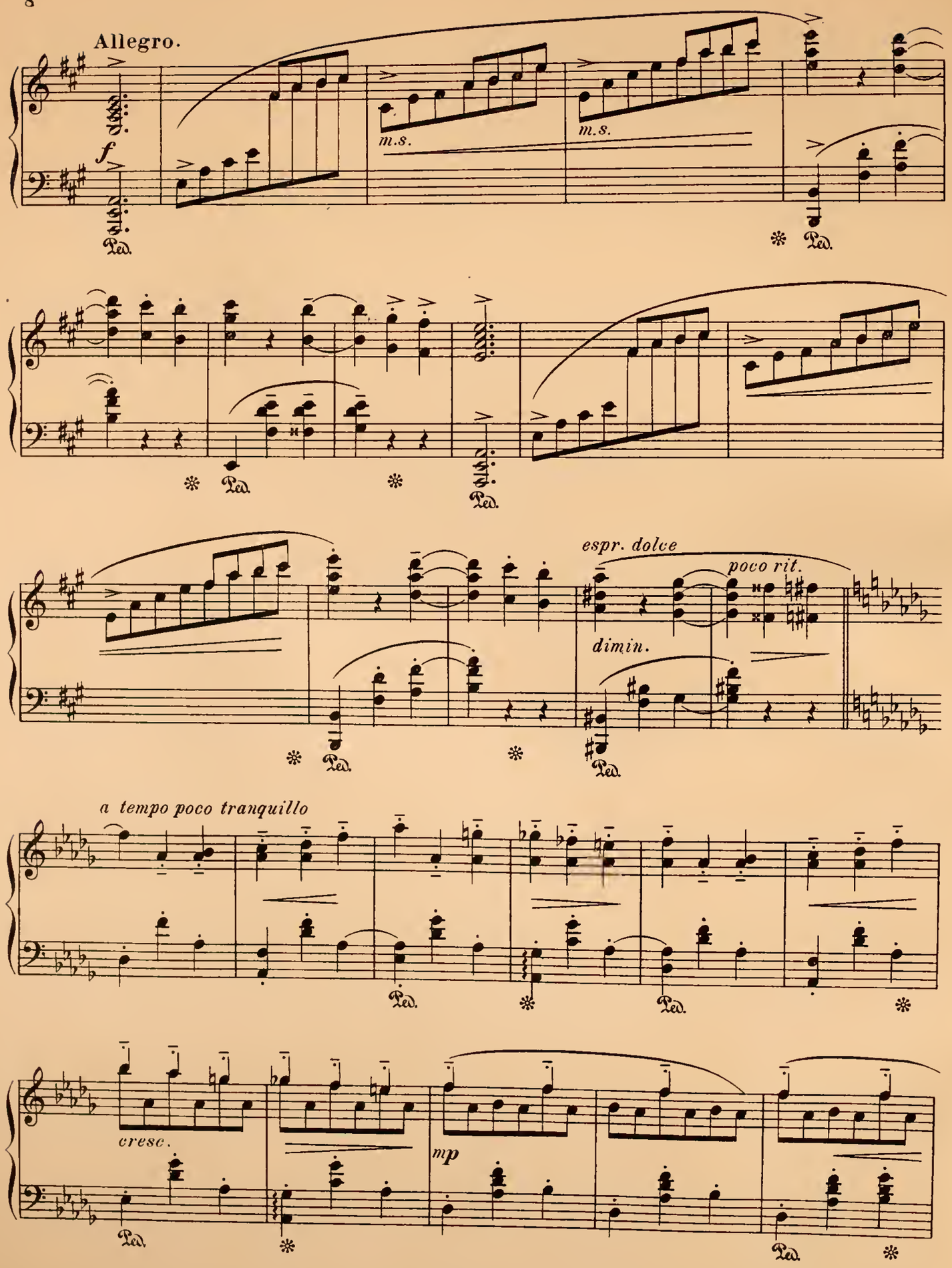
molto stringendo

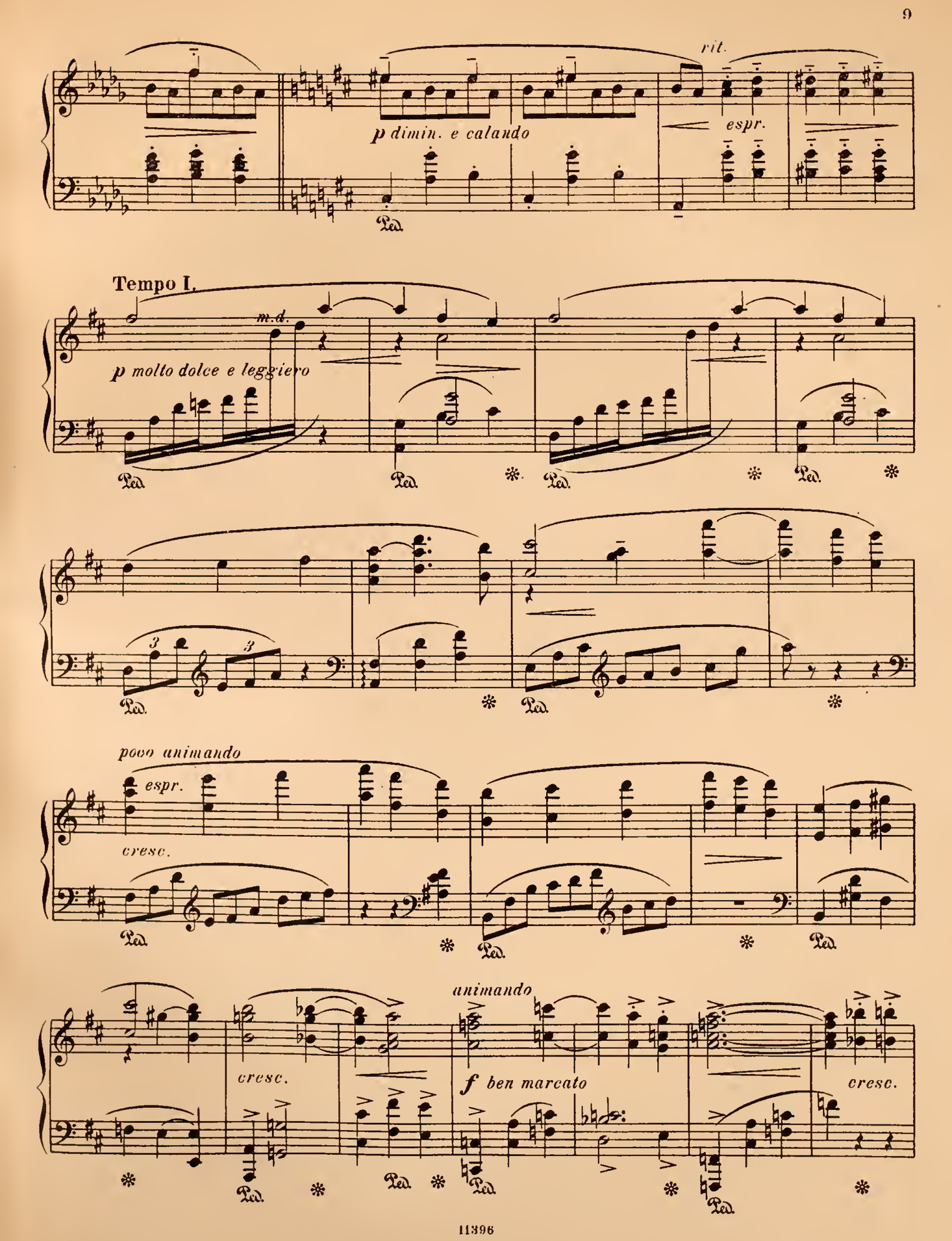
rit.

più rit.


Molto meno mosso, tranquillo.
amoroso e molto espr.
poco rit.
p
a tempo
poco rall.
a tempo animato
p dolce
pp
cresc.
tranquillo
poco calando
pp molto dolcissimo
una corda
quasi Arpa
pp
un poco anim.
allarg. poco rit.
espr.
pp
dolce
pp
a tempo poco animando con molto sentimento
più espressivo
mf
più cresc.
molto espr.


tranquillo poco a poco molto calando e dim. molto rit.
dolce
p
pp
pp
poco a poco Tempo I
senza espressione
pp
una corda
poco rit.
a tempo I
mp
dolce
a piacere
cresc. e espr.
mf
dimin.
poco rit. a tempo
f


Allegro.
f
m.s.
m.s.
espr. dolce
poco rit.
dimin.
a tempo poco tranquillo
cresc.
mp


rit.
p dimin. e calando
espr.
Tempo I.
m.d.
p molto dolce e leggiero
poco animando
espr.
cresc.
animando
cresc.
f ben marcato
cresc.

*a piacere*

*poco rit.*

*ff* *molto string.*

*più molto stringendo*

**Molto tranquillo.** (quasi Andante.)

*poco rit.* *pp*

*rit.* *pp*

*amoroso e dolcissimo*

**Allegro energico.**

*f* *ben marcato*

*poco rit.*

**Presto.**

*ff* *molto string.*

INTERMEZZO TWO STEP

# ANONA

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by

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# ANONA.

## Intermezzo-Two Step.

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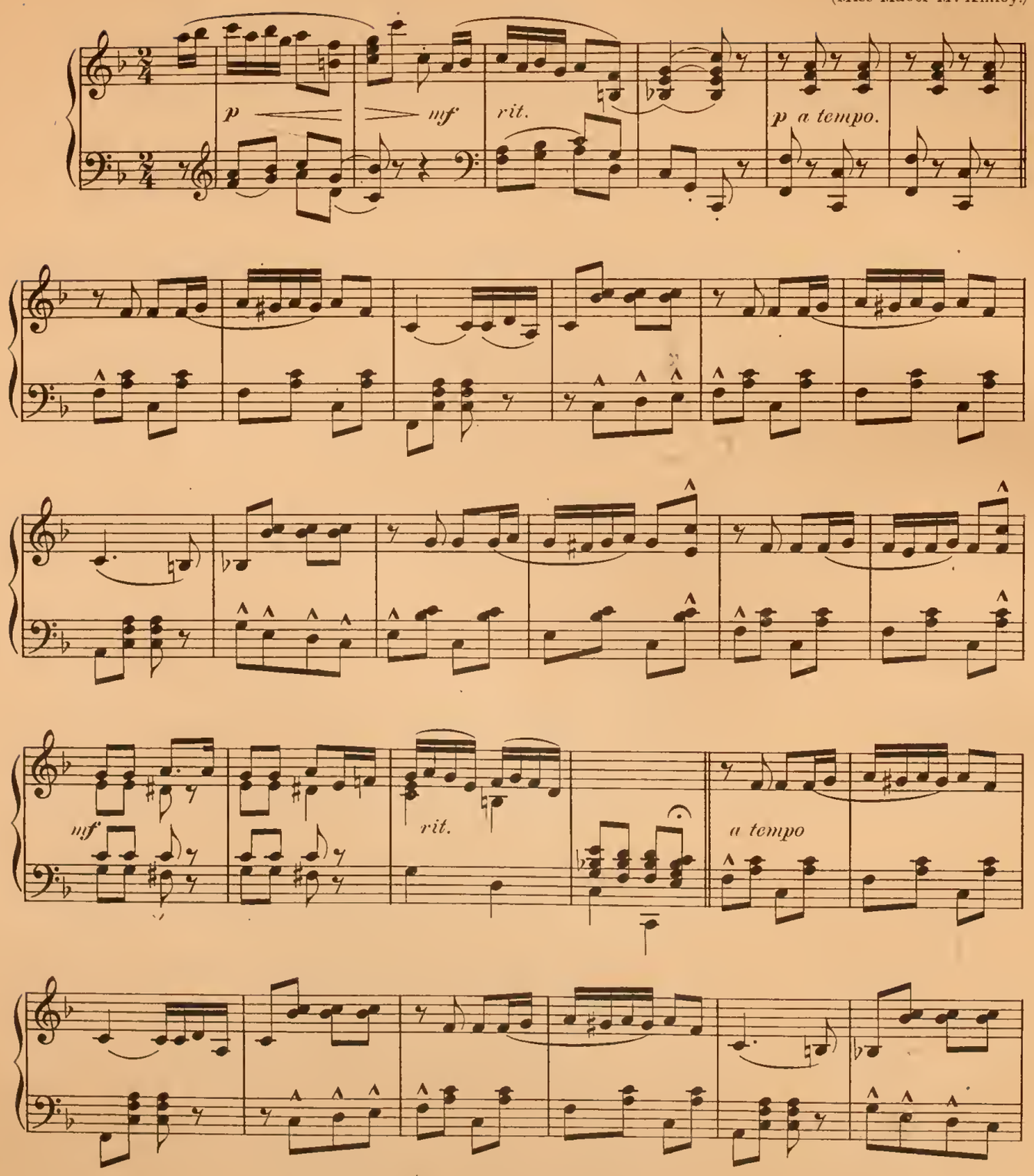
(Miss Mabel Mc Kinley.)

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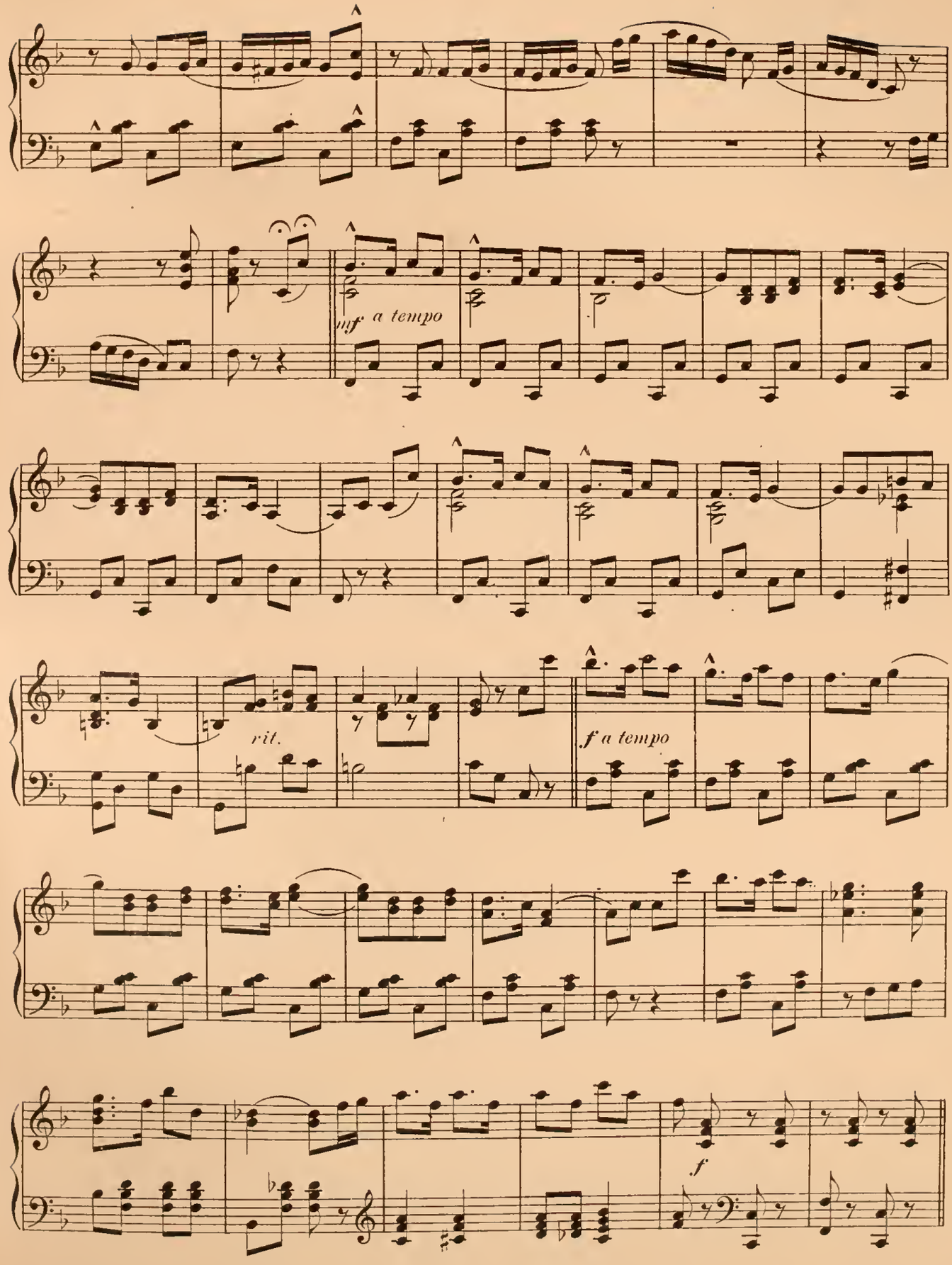




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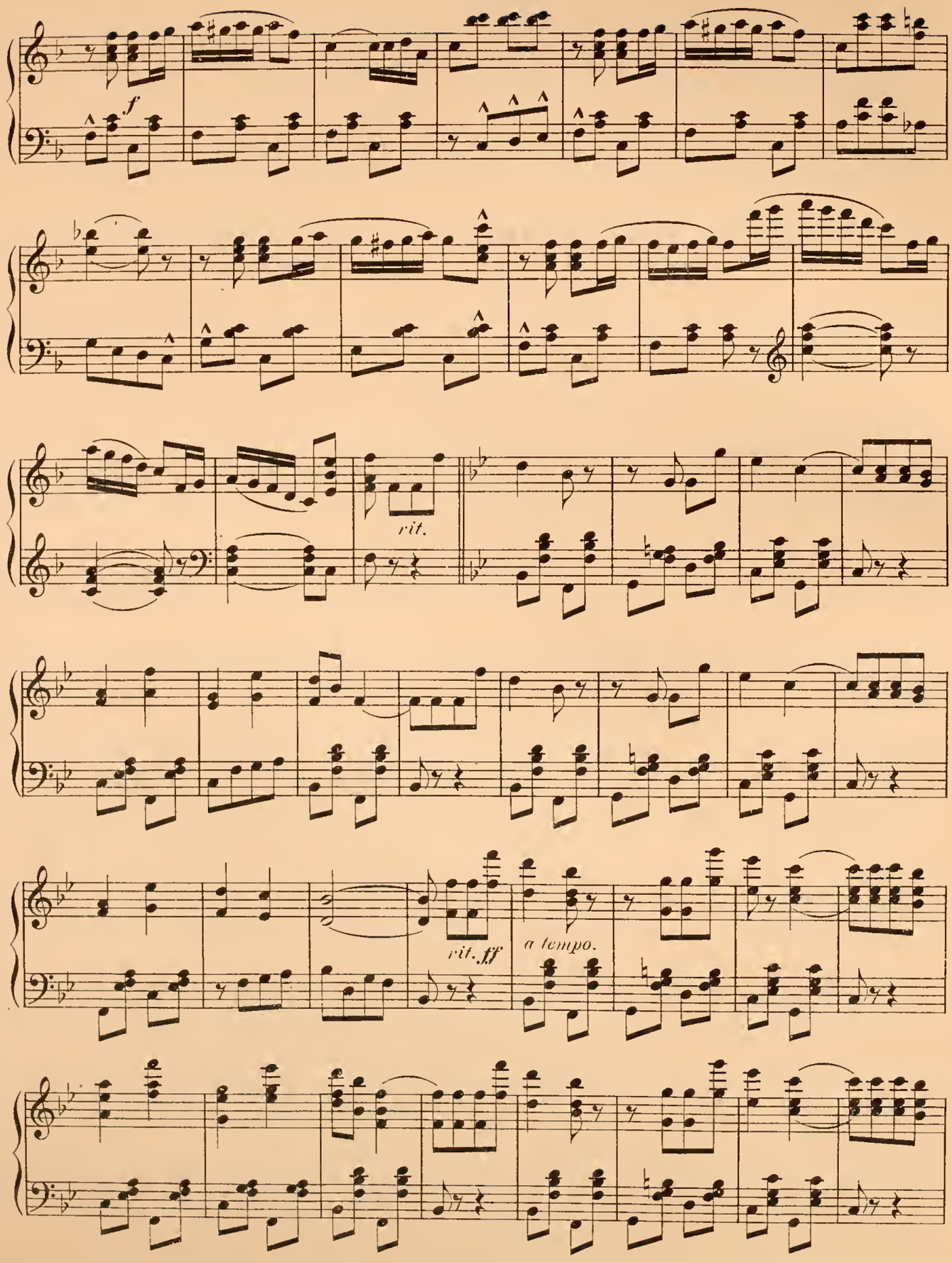




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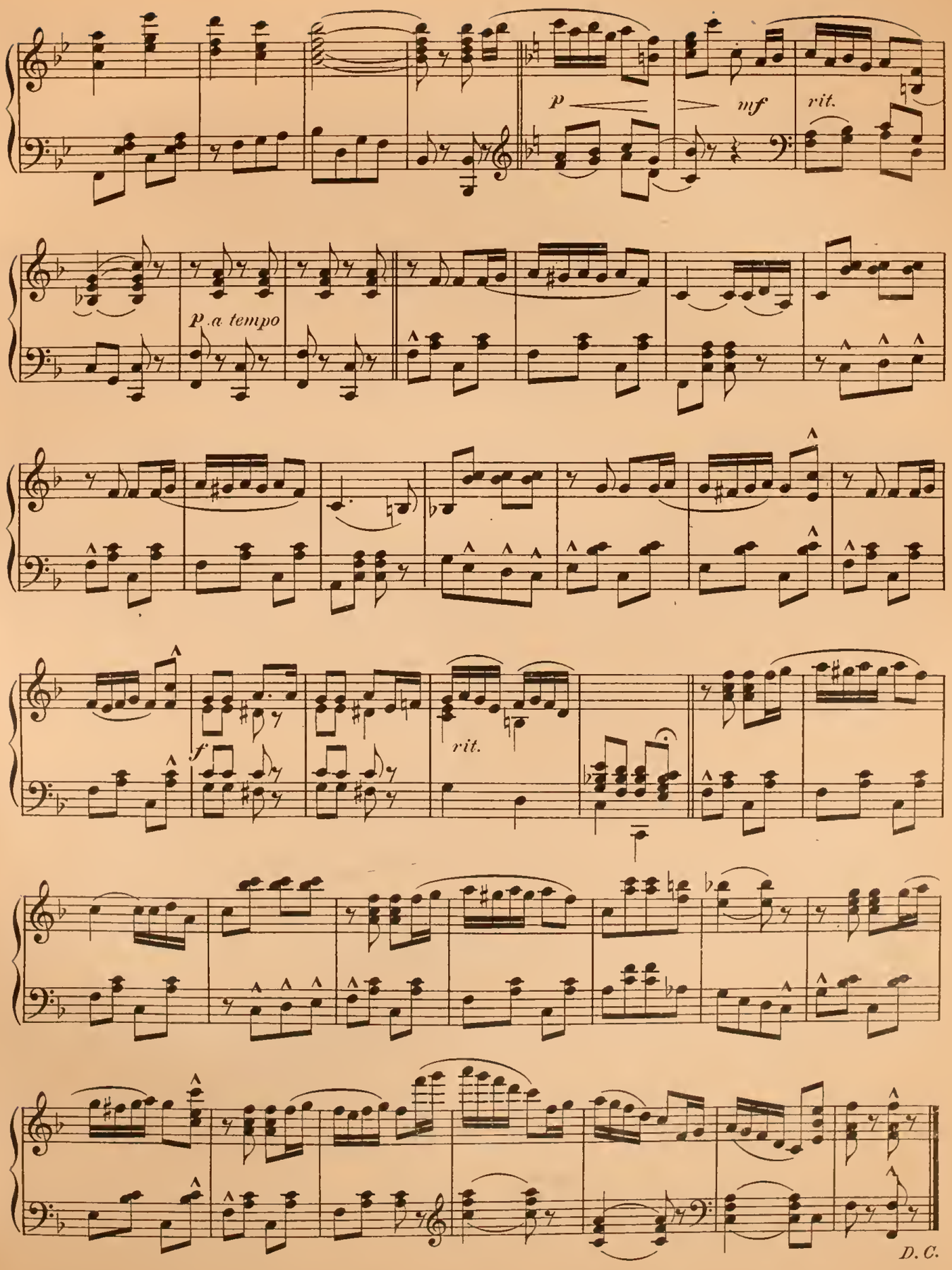




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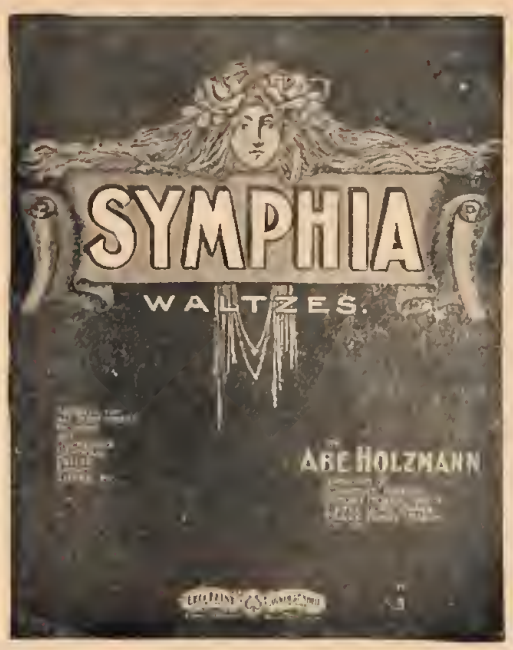


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When you play a March, play "Blaze-Away!"

NEW YORK HERALD, SUNDAY, JULY 6, 1902.

## Battle of Manila Bay in Music

JOHN PHILIP SOUSA, the bandmaster, ever alert to the whims and caprices of the American public, emphasized his patriotism on the glorious Fourth at Atlantic City, N. J., by the introduction of a unique musical number entitled "Blaze Away." The composition is a commingling of catchy melodic movements portraying the incidents of the battle of Manila Bay.

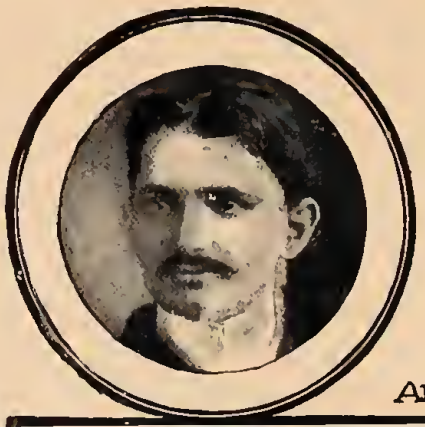
The "Blaze Away" composition was inspired by an American composer, Abe Holzmann by name, who utilized the incident of Dewey's triumph upon the battle ship Olympia when the brave Captain Gridley was awaiting orders from his superior.

"You may fire when you are ready!" said Dewey.

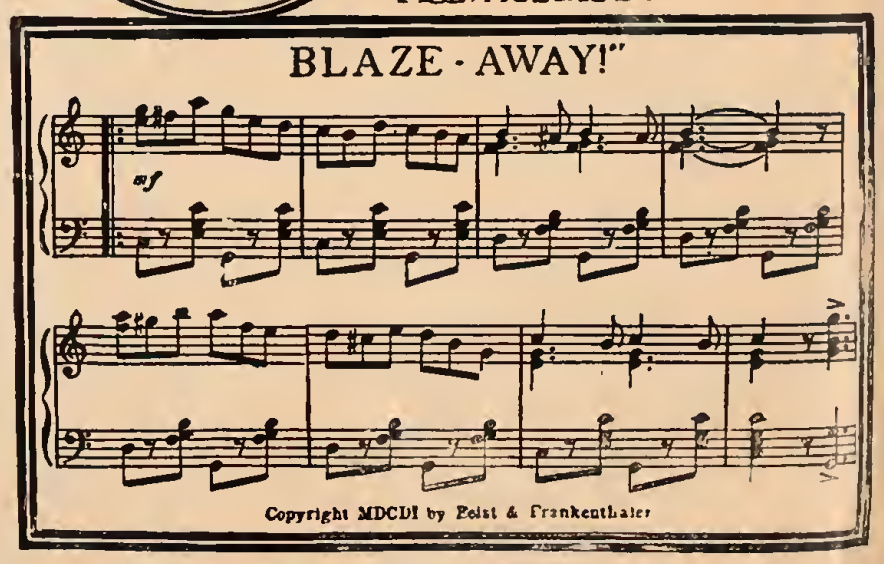
"Well, boys, let's blaze away!" came the quick rejoinder, and the guns poured their deadly contents into the enemy.

In the spirit of the letter Composer Holzmann incorporated into his musical composition the deep meaning of these words. The grumbling of the guns as they poured shot and shell into the vitals of the Spanish fleet, the cry of the sinking foe, the bursting of the shells, the wild wail of anguish and despair from the writhing survivors, commingled with the death dealing projectiles as they flew into the holds and upon the decks of the dismantled battle ships, are one and all graphically repeated in melodic structure in "Blaze Away."

Composer Holzmann, though a German by birth, is the originator of many famous American dances and musical numbers, such as "Smoky Mokes," "A Bunch o' Blackberries," "The Calanthe Waltzes," "Hunky Dory" and other orchestral works well known to the public; but the "Blaze Away" is his most pretentious effort. Although the pet work of a rival writer, Bandmaster Sousa has unselfishly placed this new composition on his programme, and is giving it the prominence of a featured number both from a patriotic and musical standpoint.



ABE. HOLZMANN

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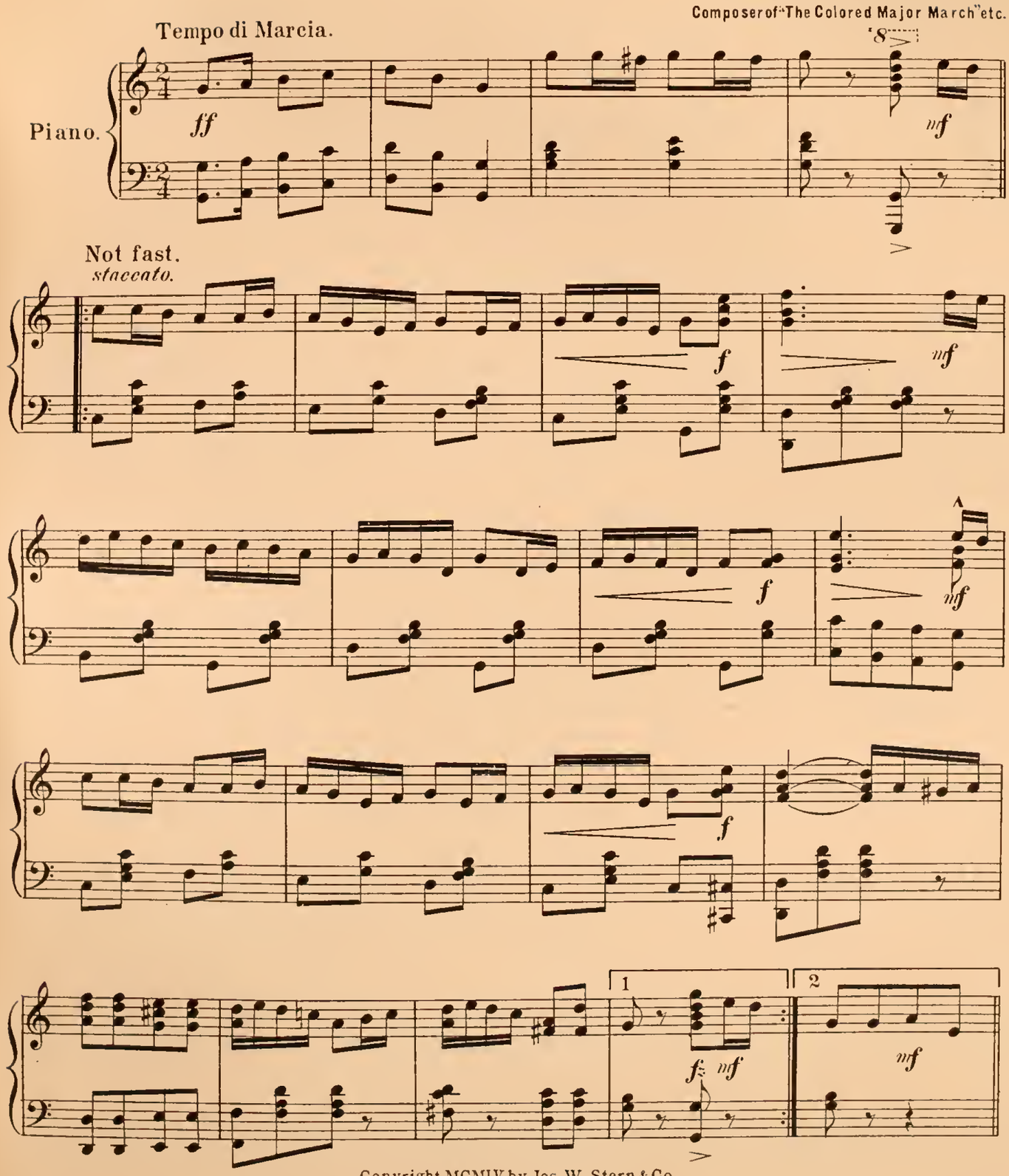


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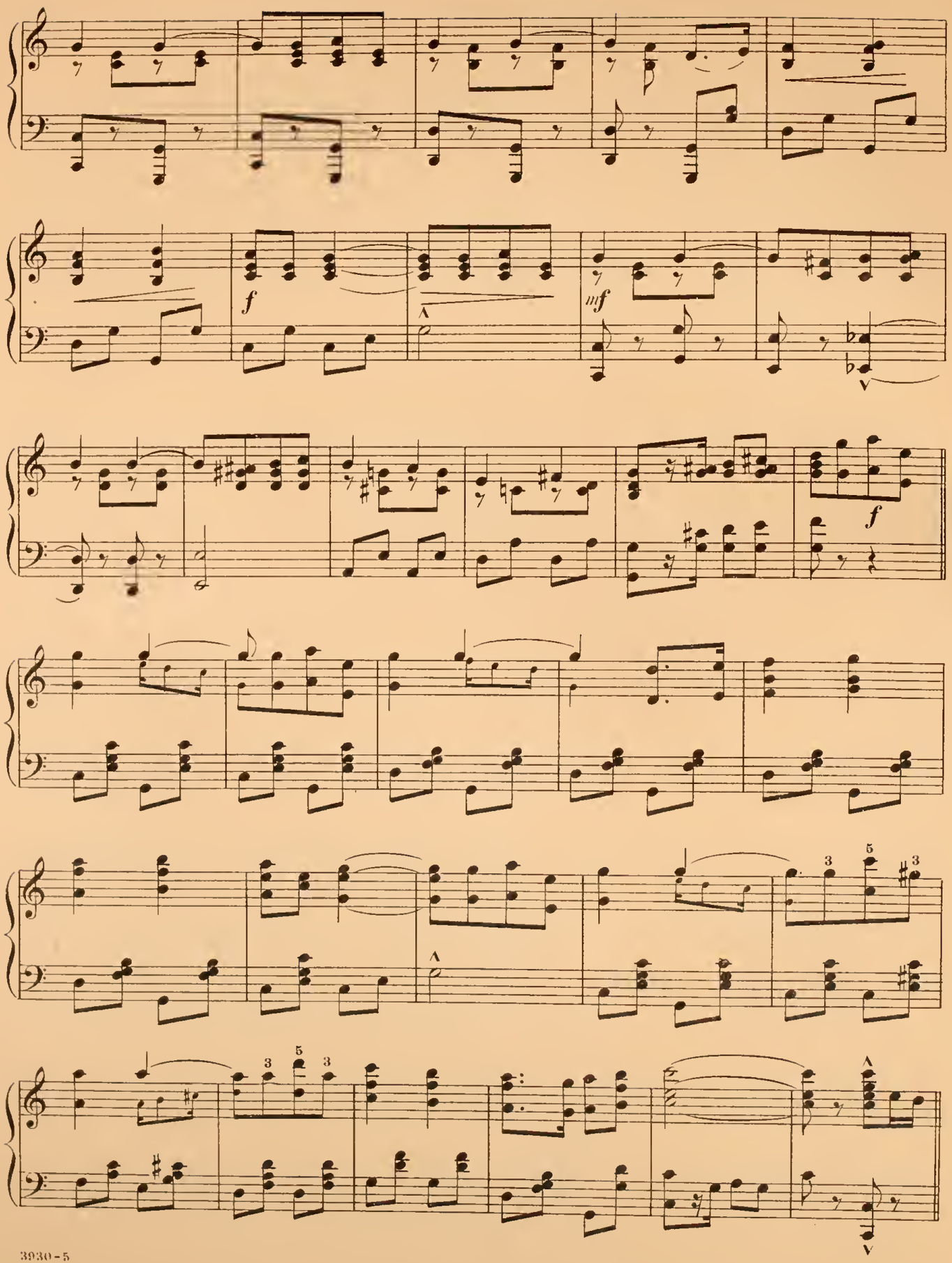
f
mf
f
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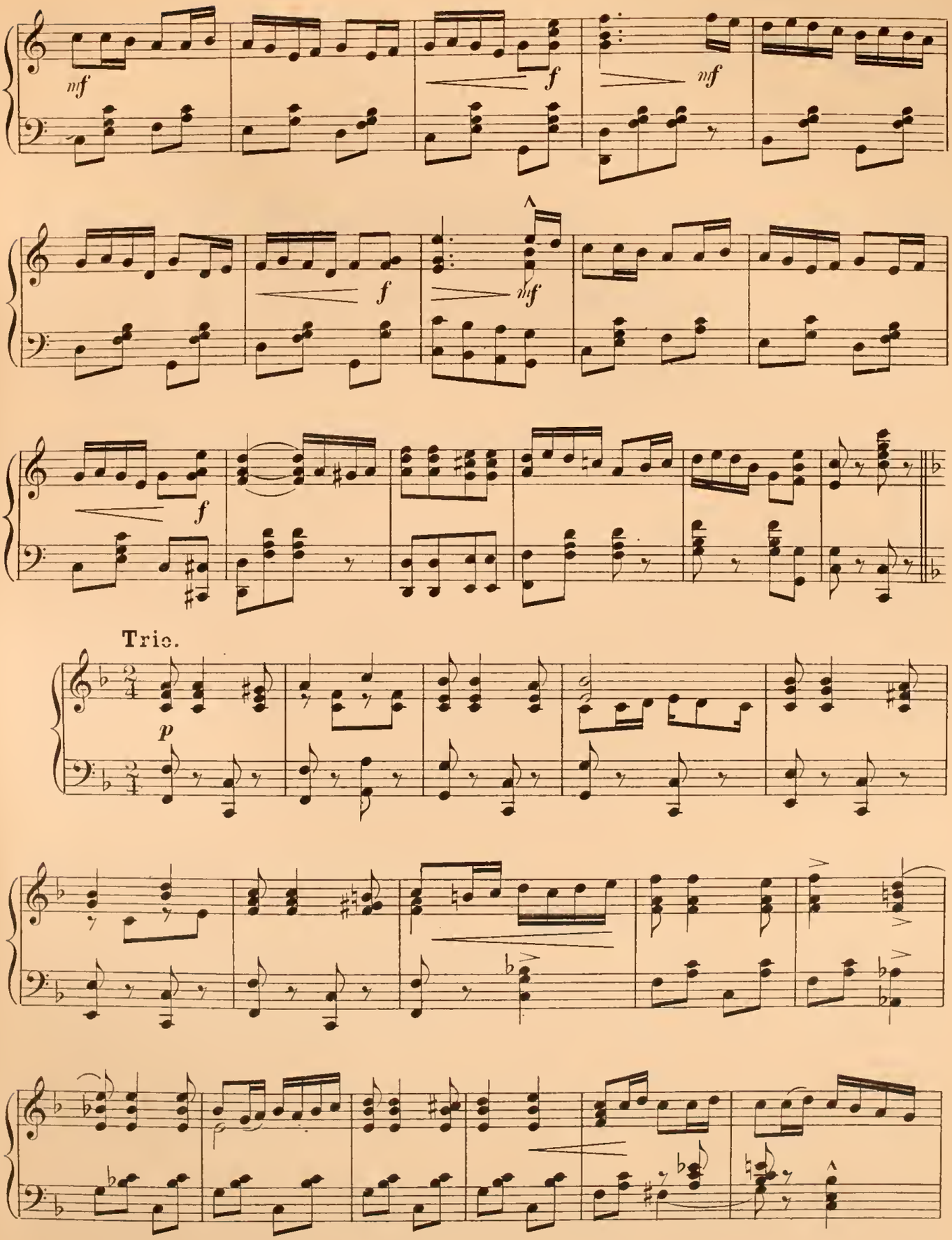
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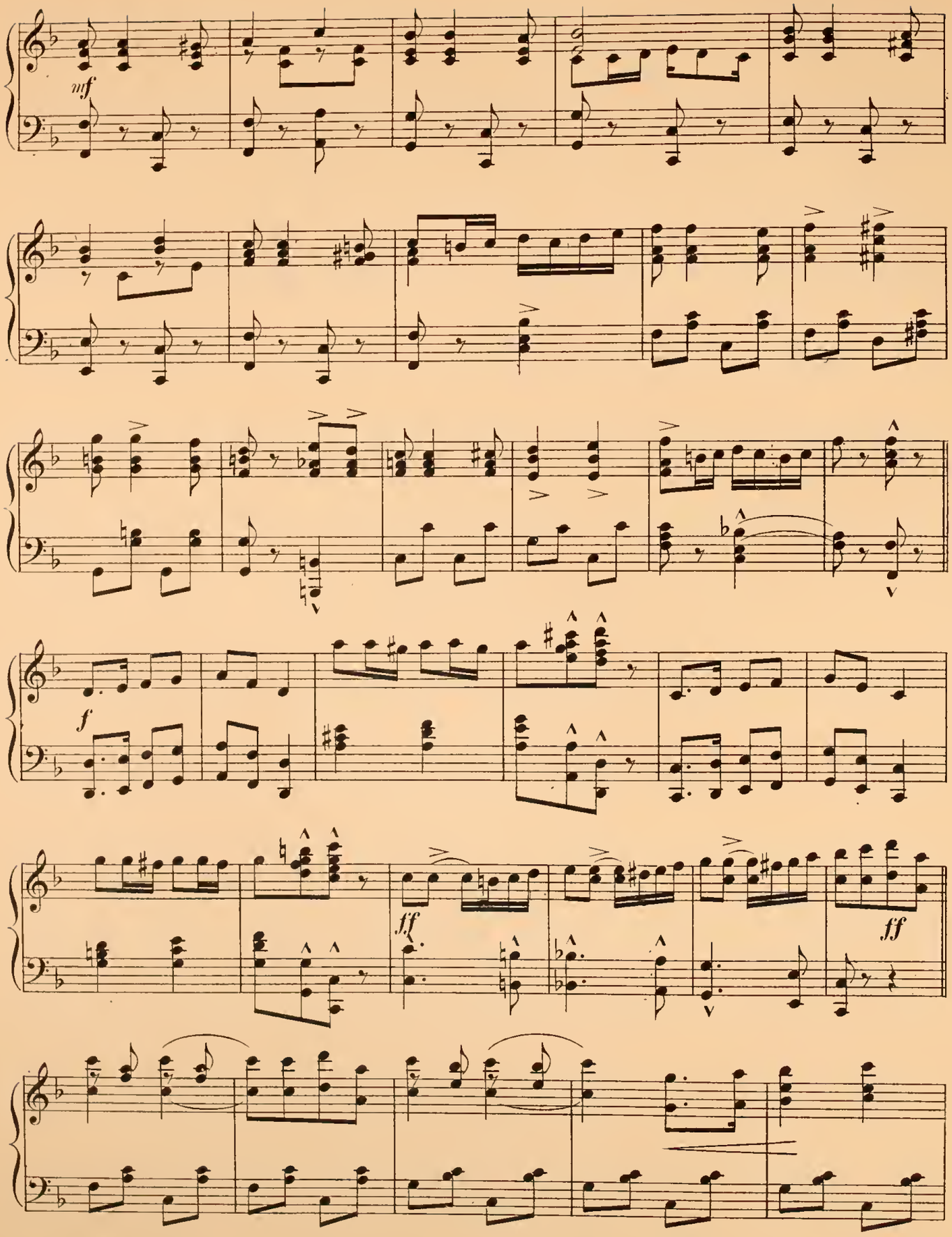
Trio.
p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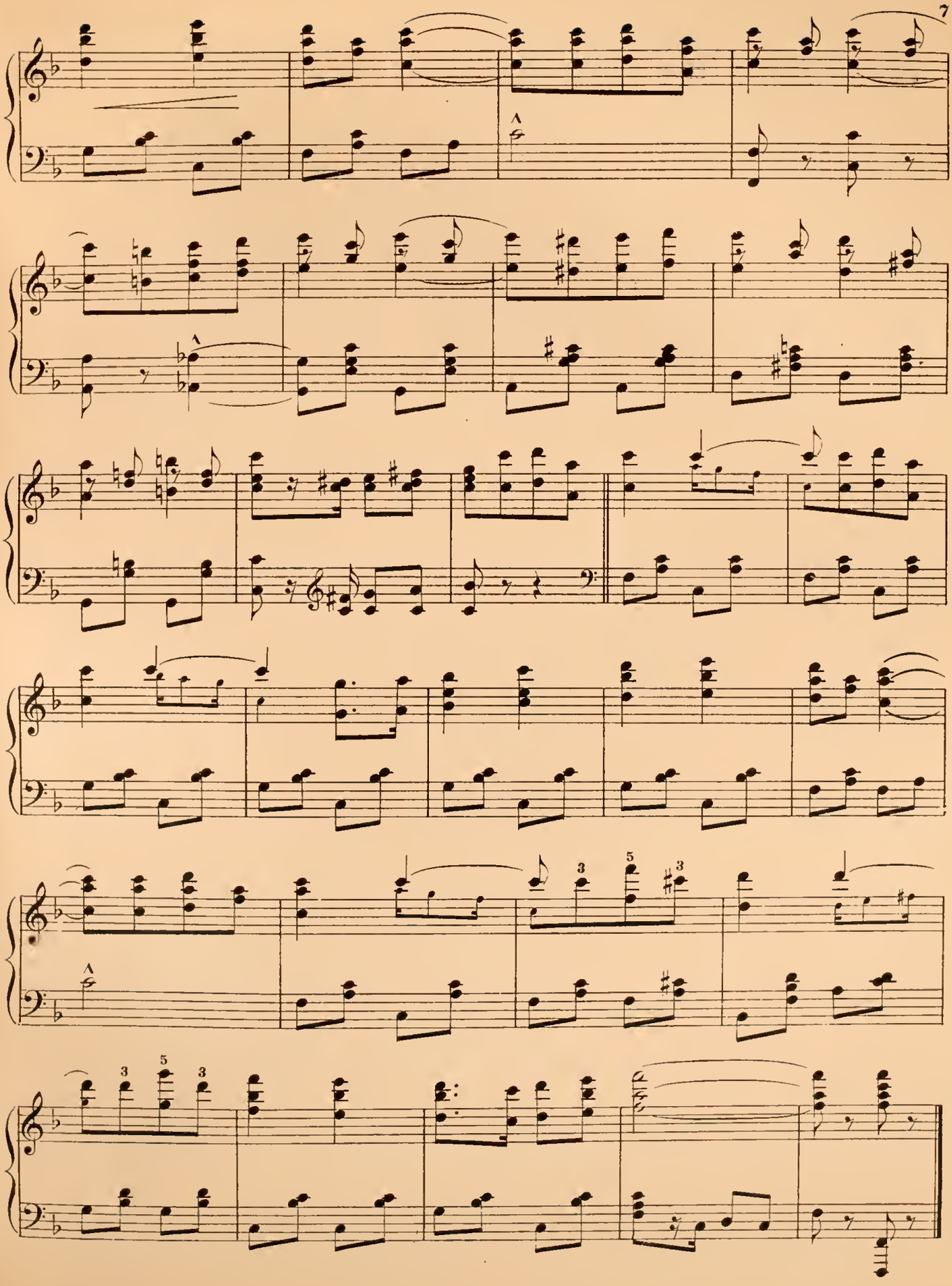

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# WOODLAND

A MUSICAL FANTASY

PRODUCED UNDER THE DIRECTION OF

## HENRY W. SAVAGE

| | |
|---|---|
| The Bird and the Bottle | 50 |
| At Night, At Night | 50 |
| When You Go, My Heart Goes Too | 50 |
| I'll Have to Go | 50 |
| The Message of Spring | 50 |
| Clear the Way | 50 |
| When the Heart is Light | 50 |
| Society | 50 |
| Some Day When My Dreams Come True | 50 |
| If You Love Me Lindy | 50 |
| Dainty Little Ingenue | 50 |
| Bye-Bye Baby | 50 |
| Time is Flying | 60 |
| The Valley of Hokus Po | 50 |
| You Can Never Tell Till You Try | 50 |
| The Old Blue Jay | 50 |
| The Tale of the Turtle Dove | 50 |

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|---|---|---|---|
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MUSIC GUSTAV LUDEWIG

# Selection.
from
# "Woodland."

By GUSTAV LUDERS.

Maestoso.
(Prince Eagle's Entrance.)

Piano.

*f*

*ff*

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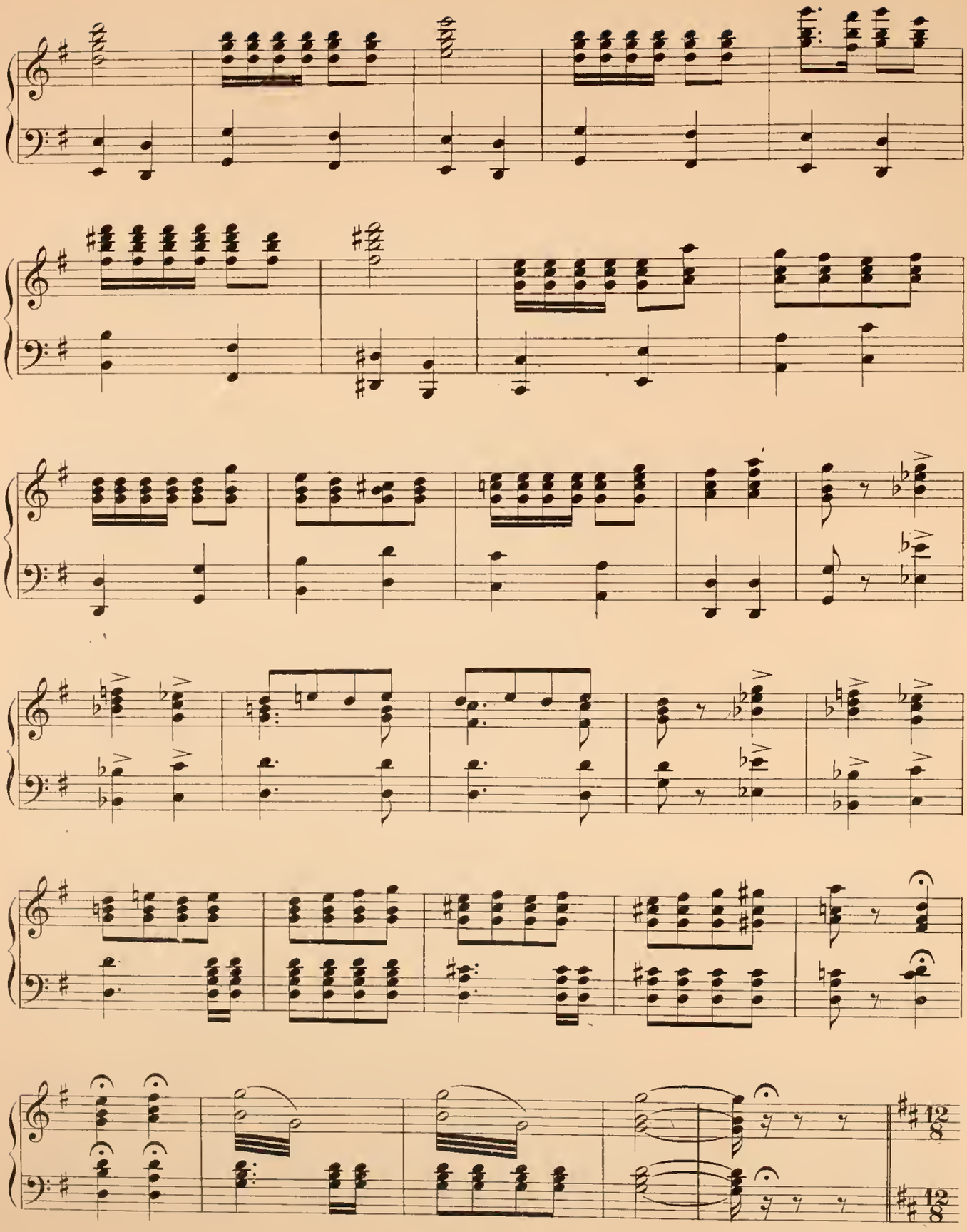
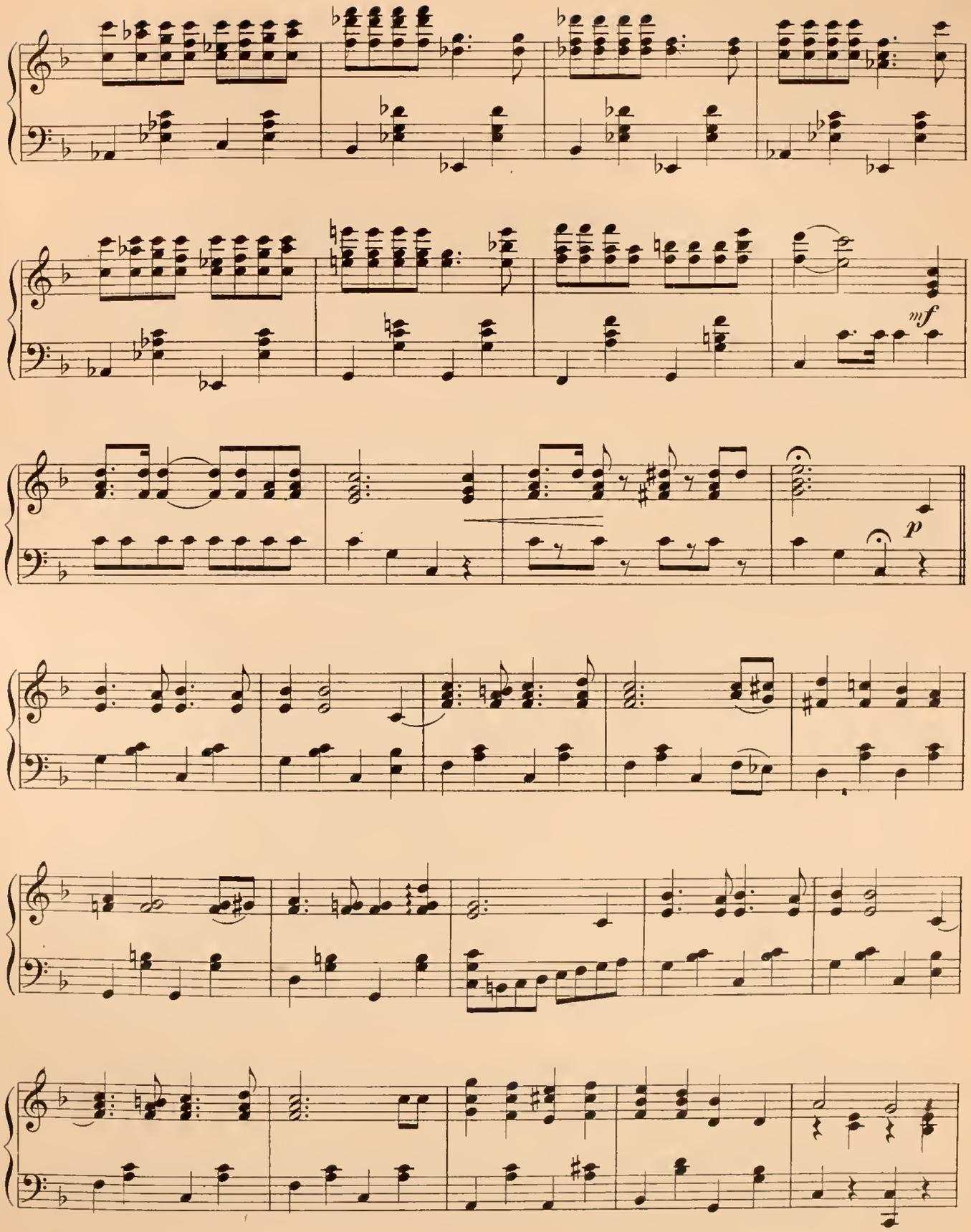



mf
p

Allegretto. (Bye-Bye Baby.)

*p-f*

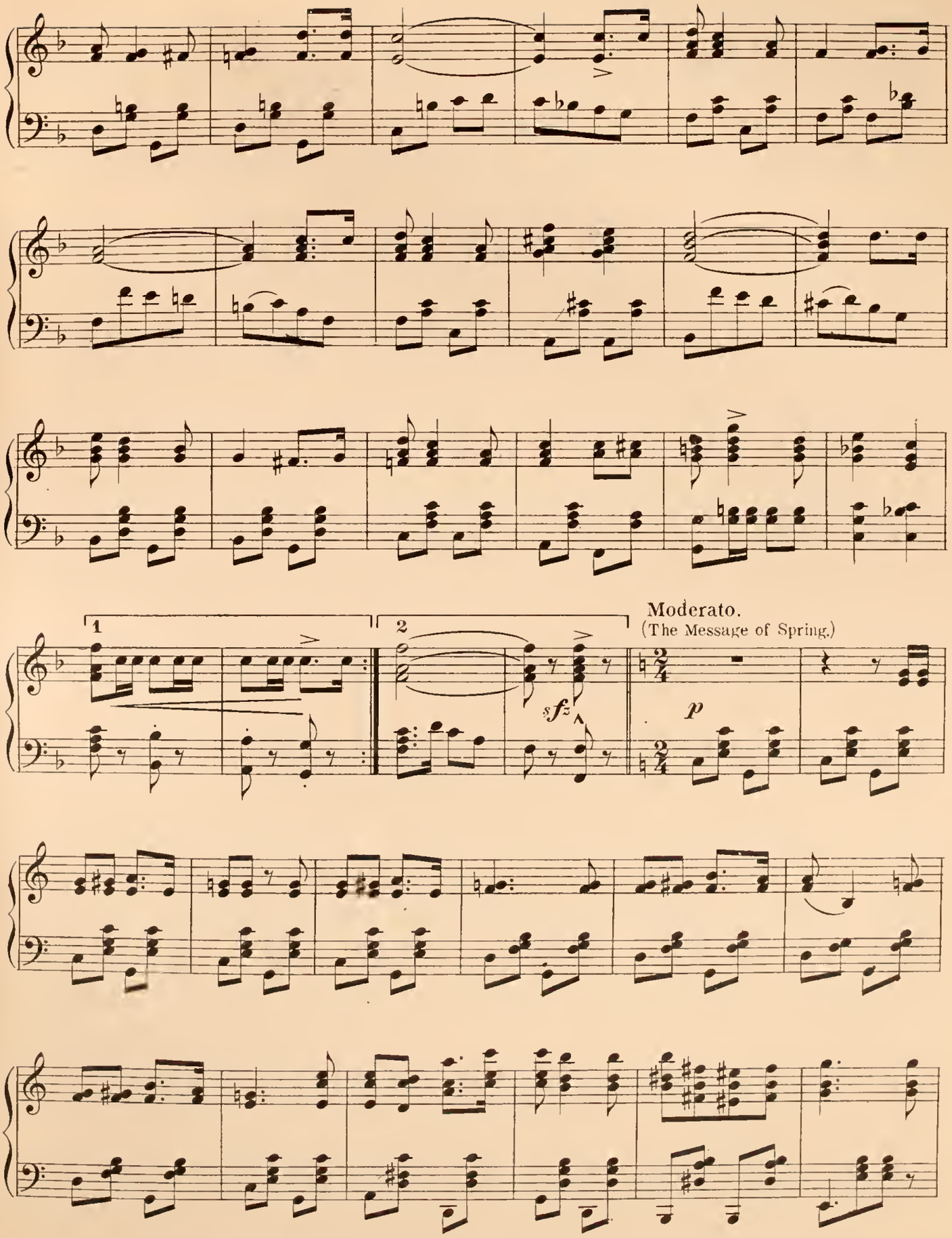
1 2

*rit.*

Allegretto.

*f* *p*

(The Tale of the Turtle Dove.)


1
2
sfz
Moderato.
(The Message of Spring.)
p

*f*

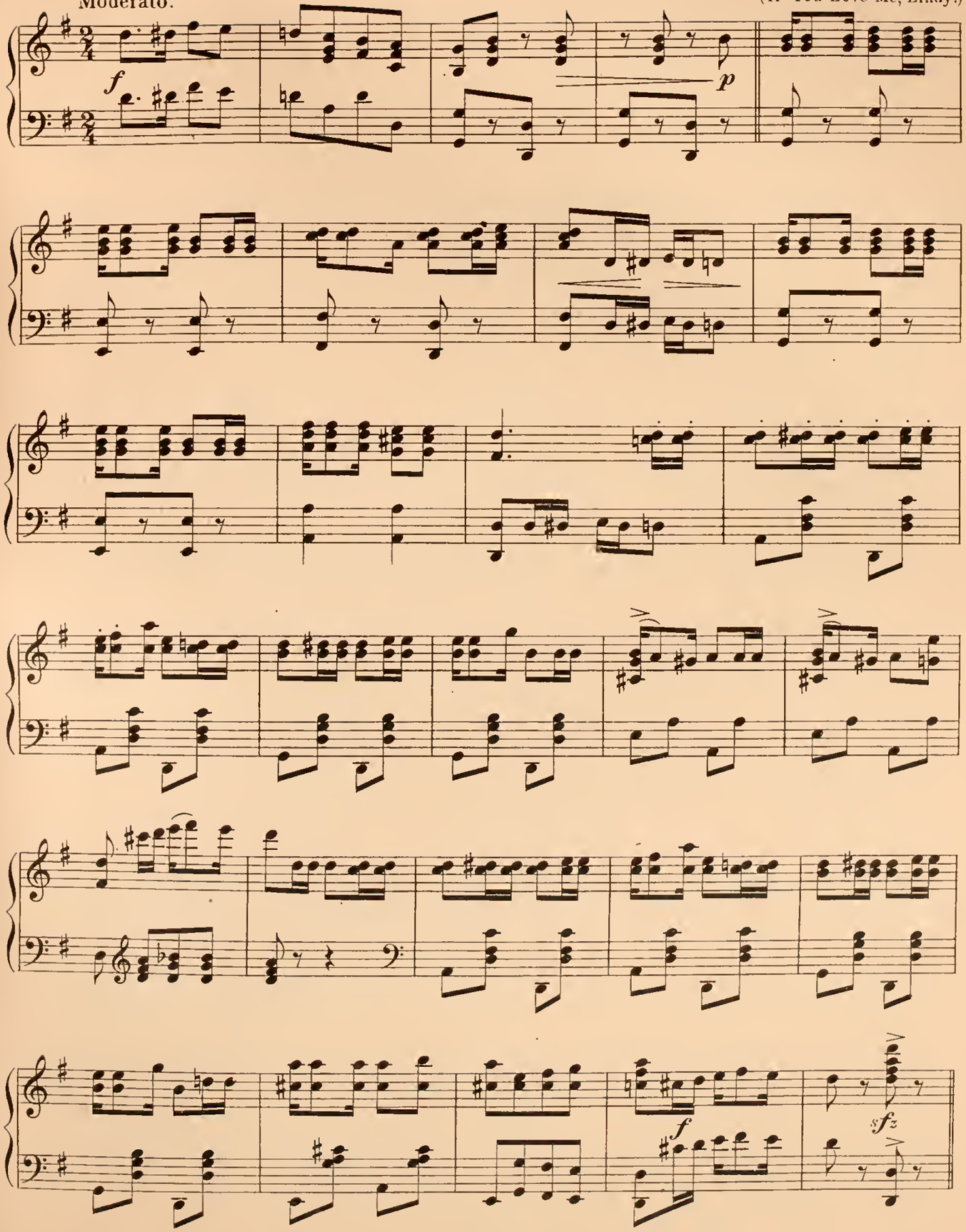
Allegro.

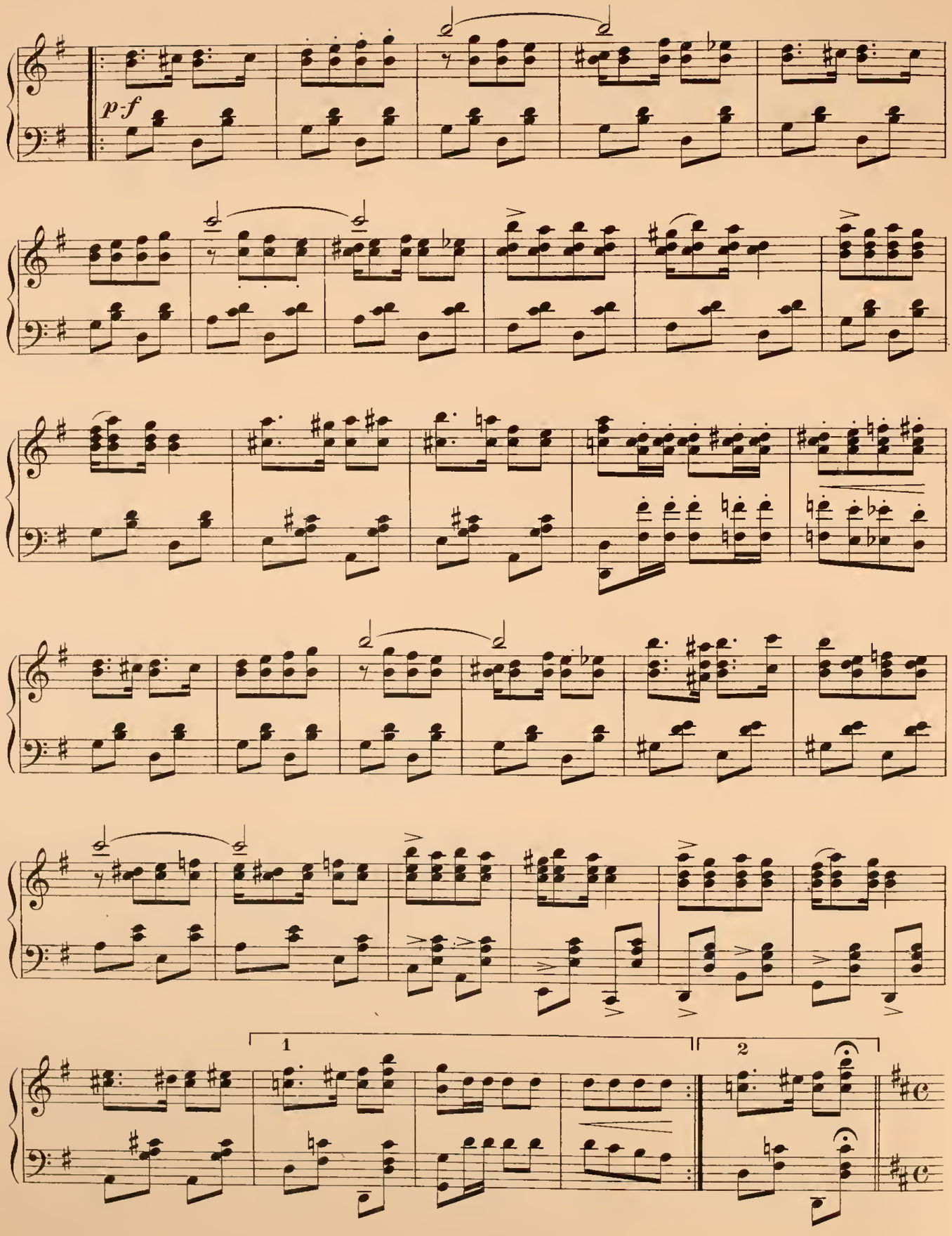
(The Valley of Hokus Po.)

*pp-ff*

Moderato.

(If You Love Me, Lindy.)



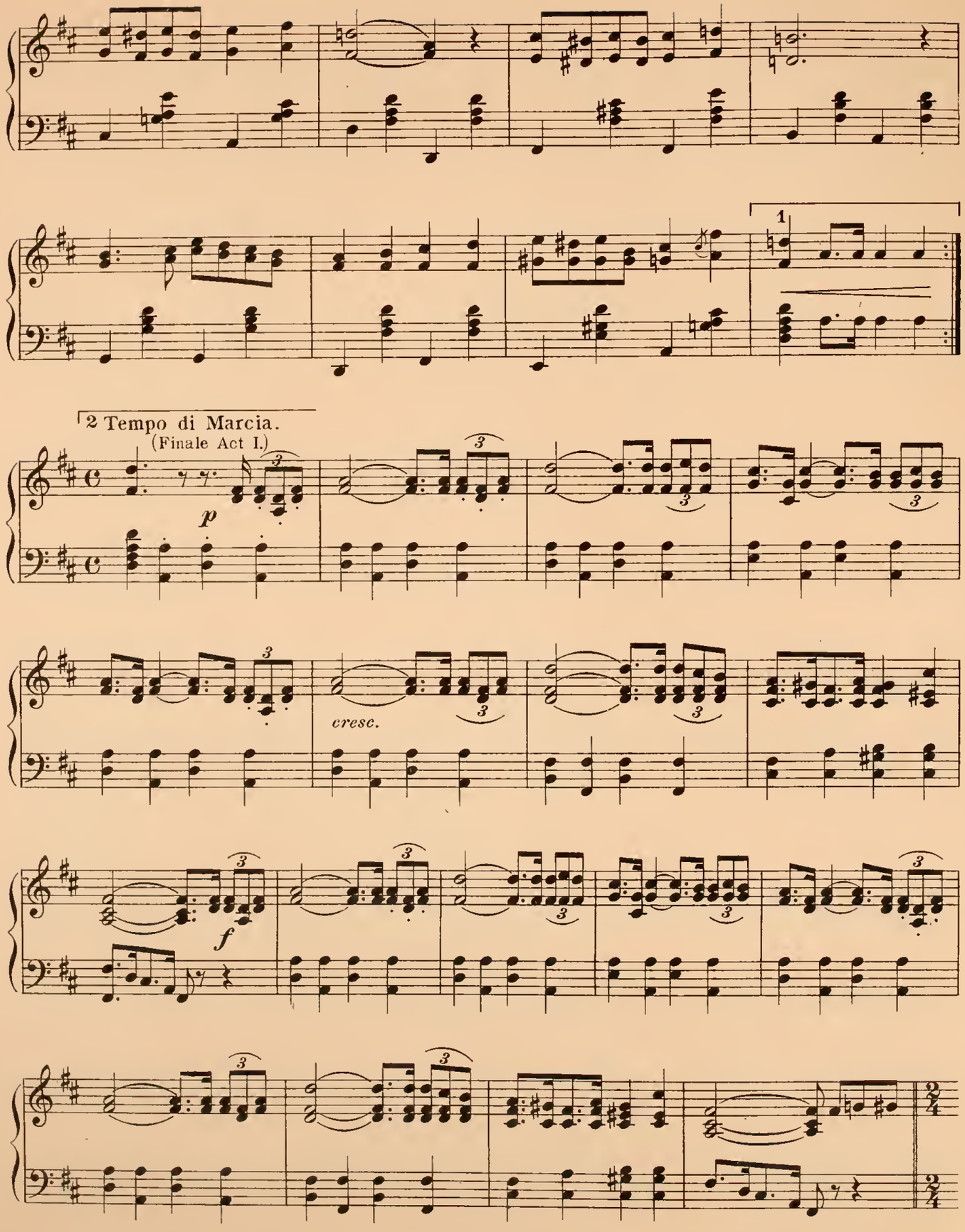

p-f
1
2

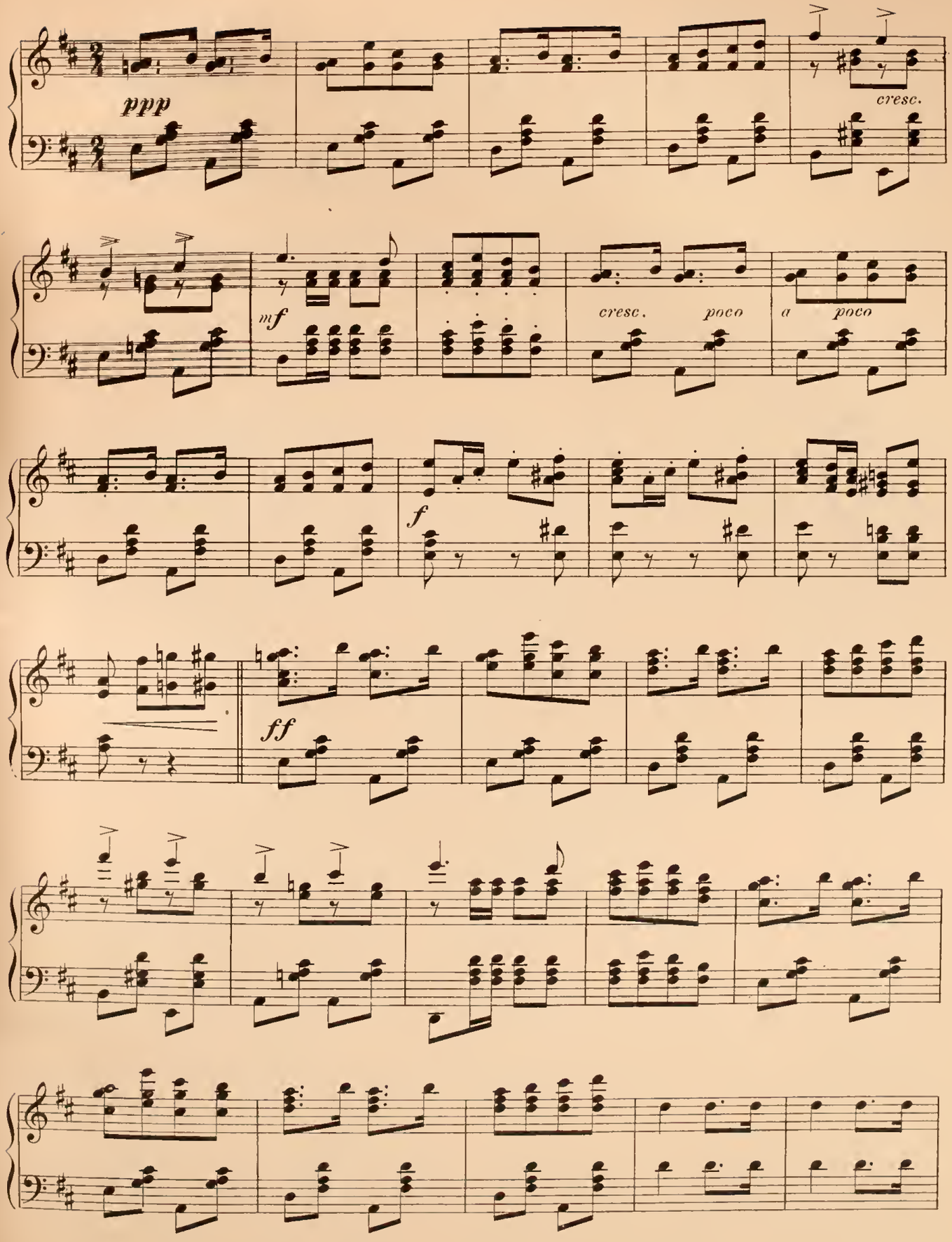
Moderato.

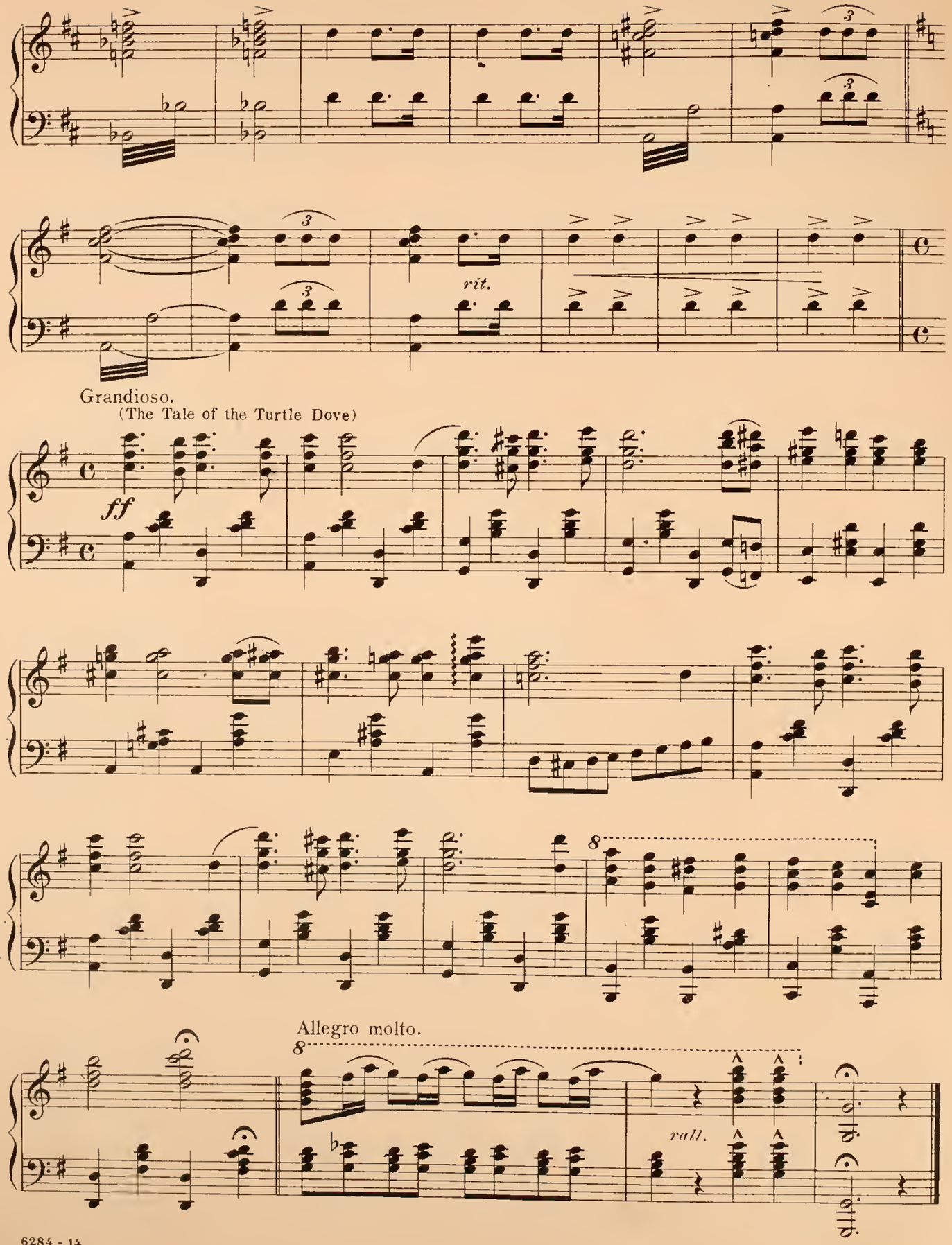
(Dainty Little Ingenue.)

*p*

*p-f*


1
2 Tempo di Marcia.
(Finale Act I.)
p
cresc.
f


ppp
cresc.
mf
cresc. poco a poco
f
ff


rit.
Grandioso.
(The Tale of the Turtle Dove)
ff
Allegro molto.
rall.

# In Roseland

Intermezzo Petite

by

MAX C. EUGENE

5

NEW YORK
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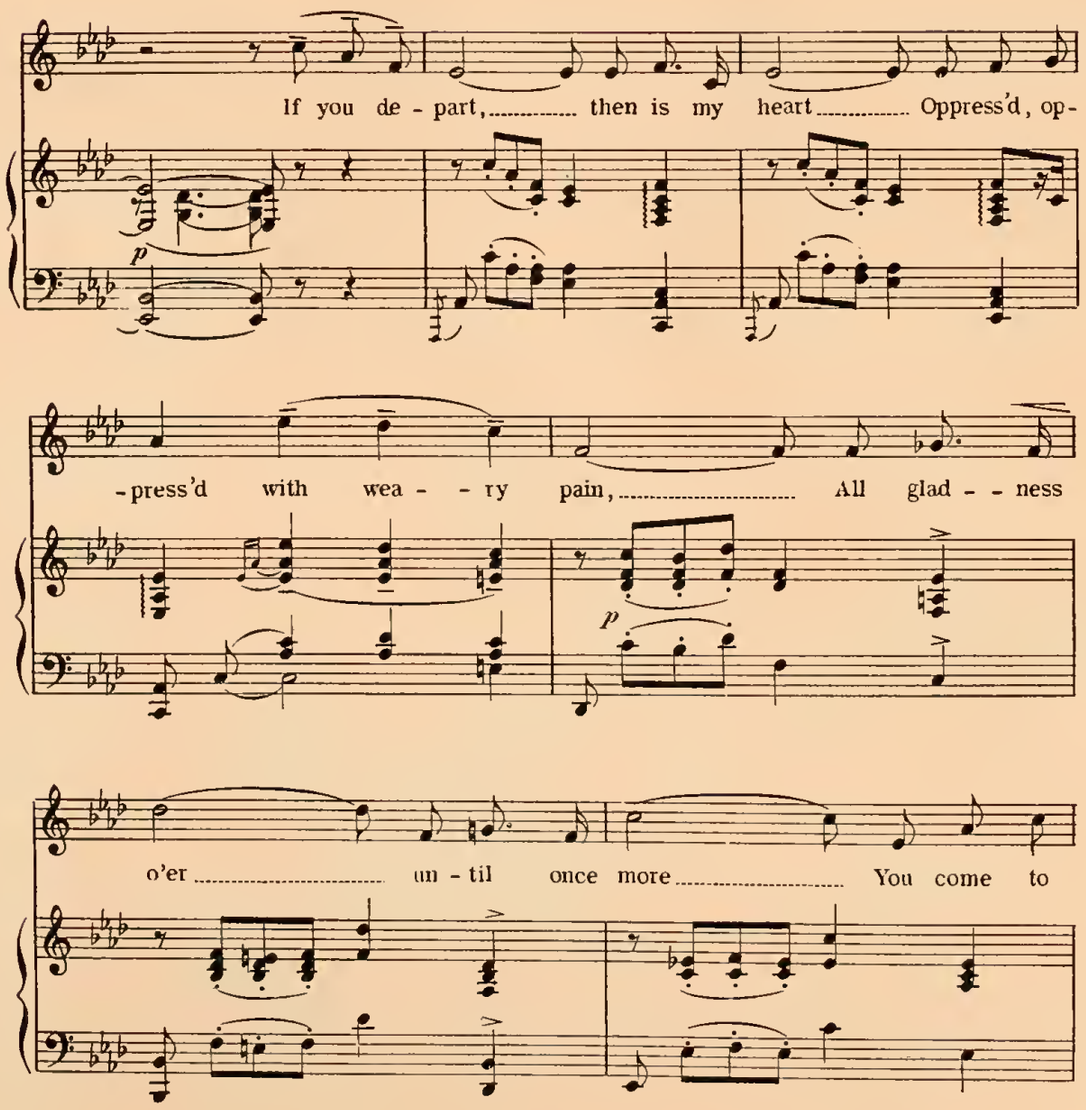
# IF YOU DEPART.

Words by J. ANTHONY McDONALD. Music by ANGELO MASCHERONI.

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Dedicated to Miss Louise M. Hunter.

# In Roseland.

INTERMEZZO PETITE.

by. MAX. C. EUGENE.

Andante moderato.

Piano.

*mf*

*cres - - - cen - - do.*

*rit.*

*a tempo.*

1. 2.

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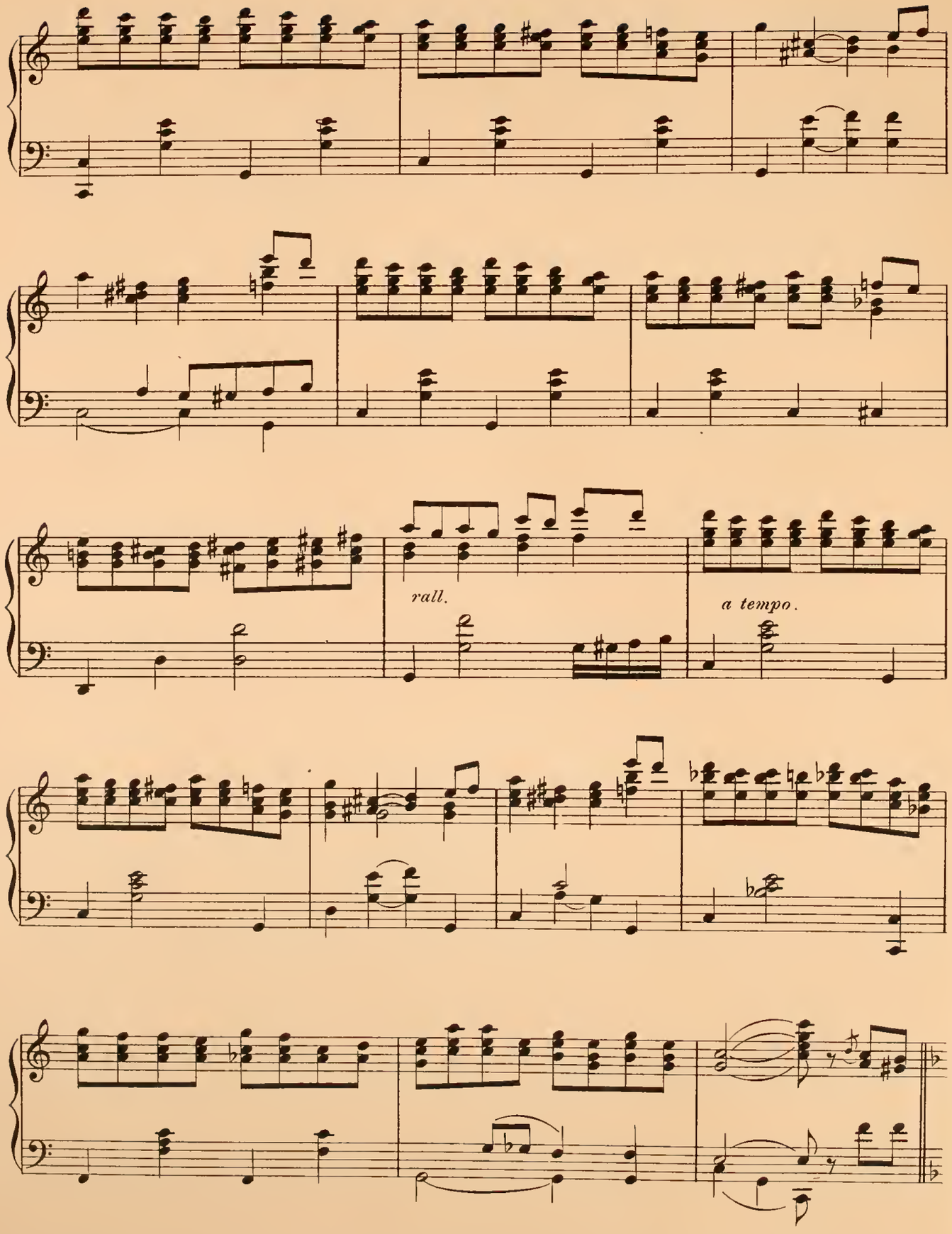
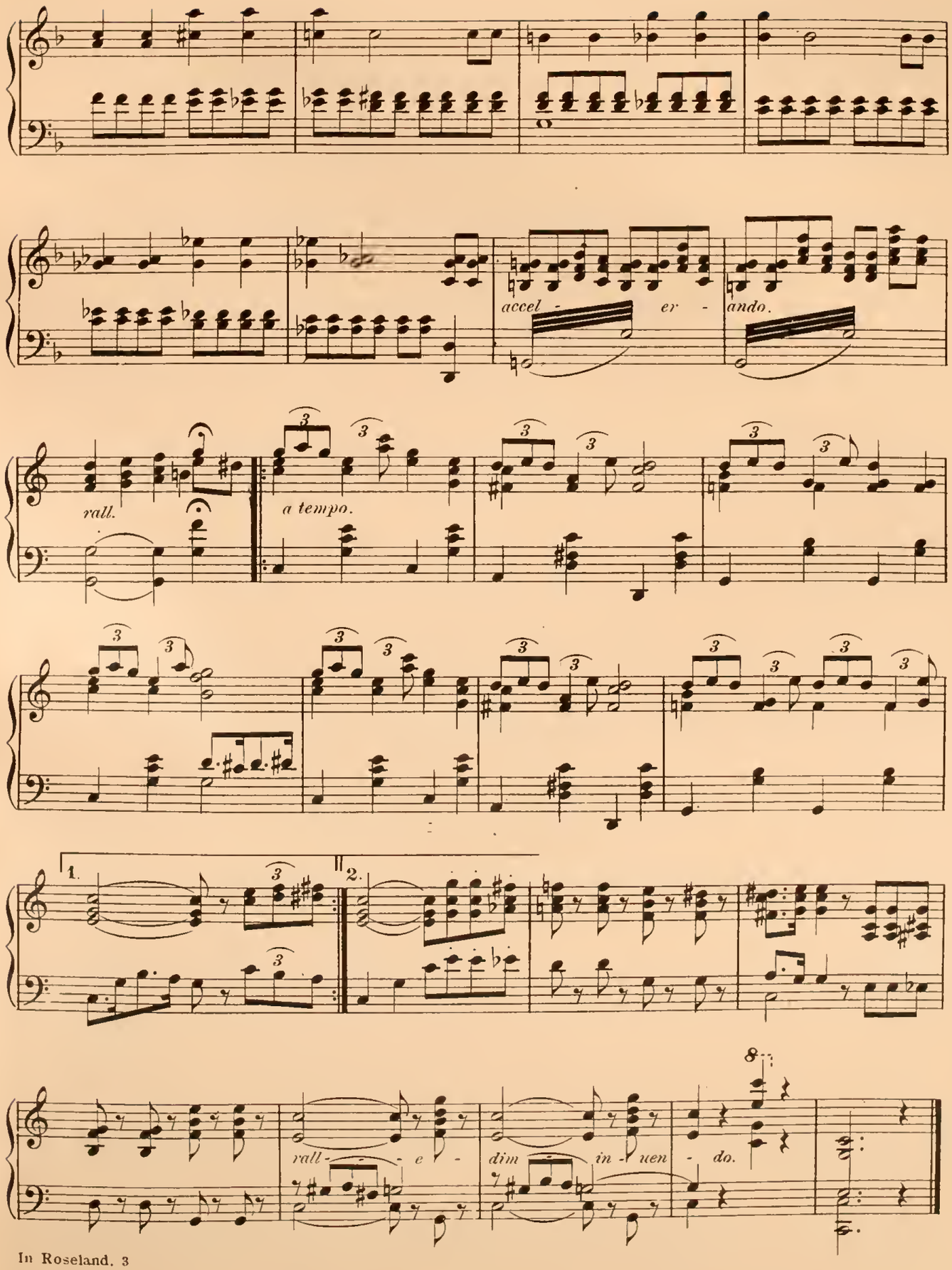
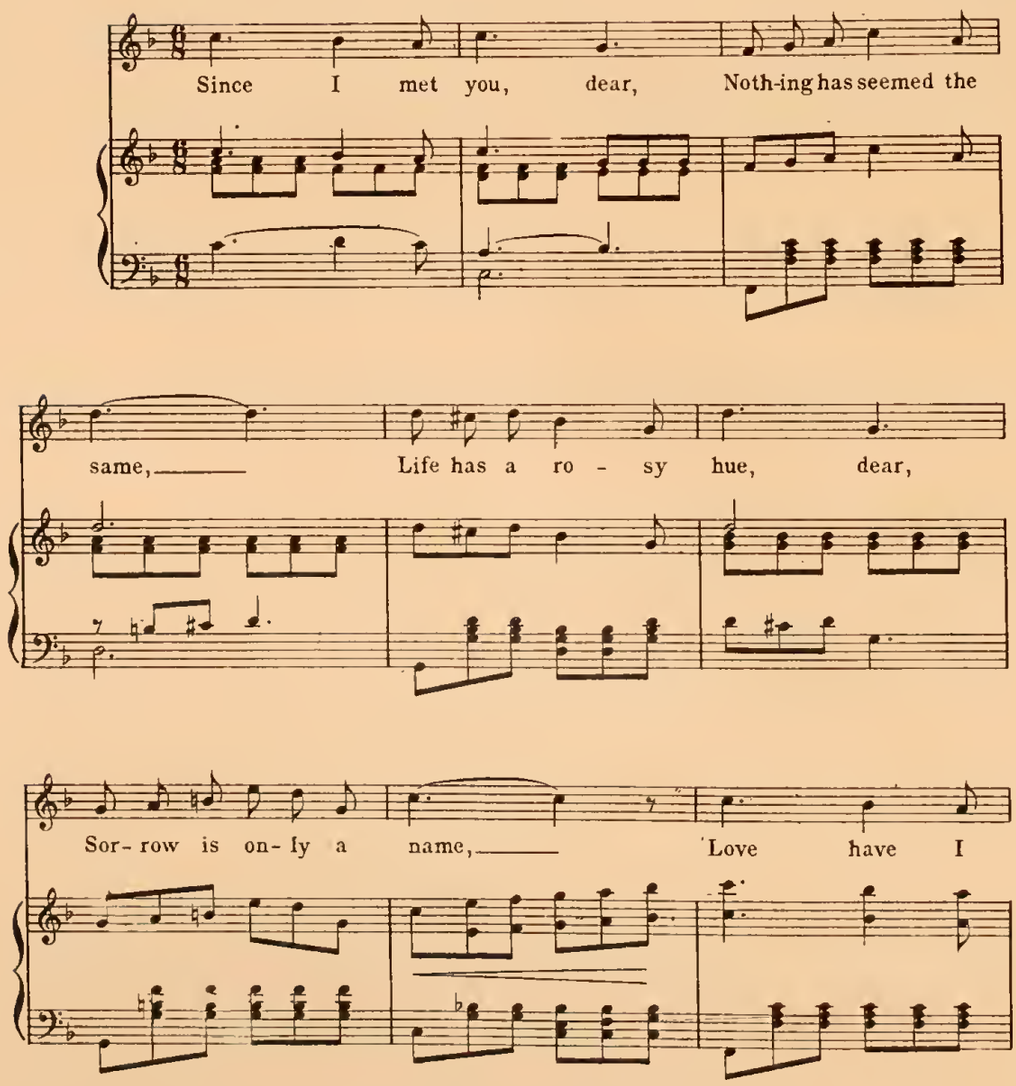

rall.
a tempo.


accel - er - ando.
rall.
a tempo.
1.
2.
rall - - - e - dim - in - uen - do.

**Try this over on your Piano.**

# Since I Met You.

Words and Music by
ARTHUR TREVELYAN.

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# THE TROUBADOUR

## TWO STEP INTERMEZZO

BY

W. C. POWELL

Composer of

THE GONDOLIER

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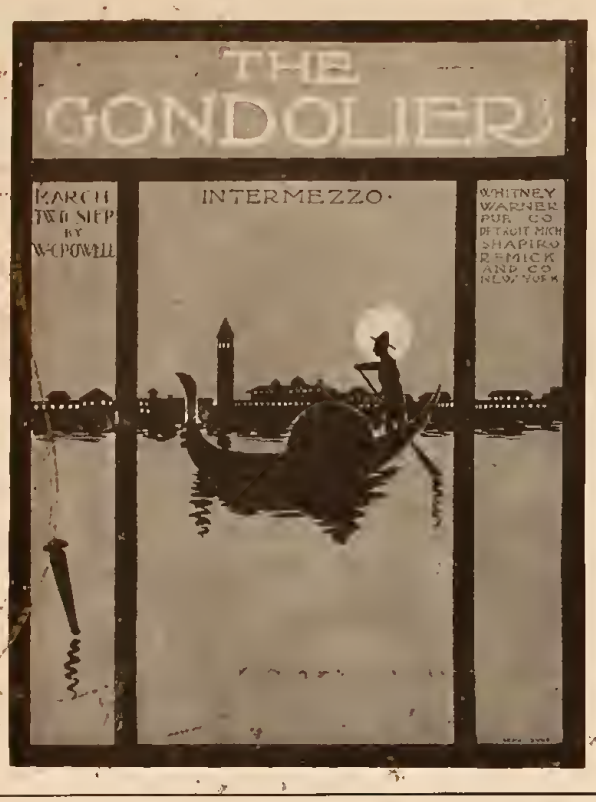


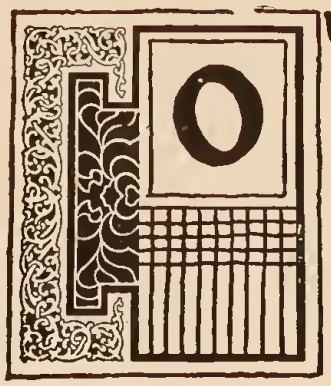

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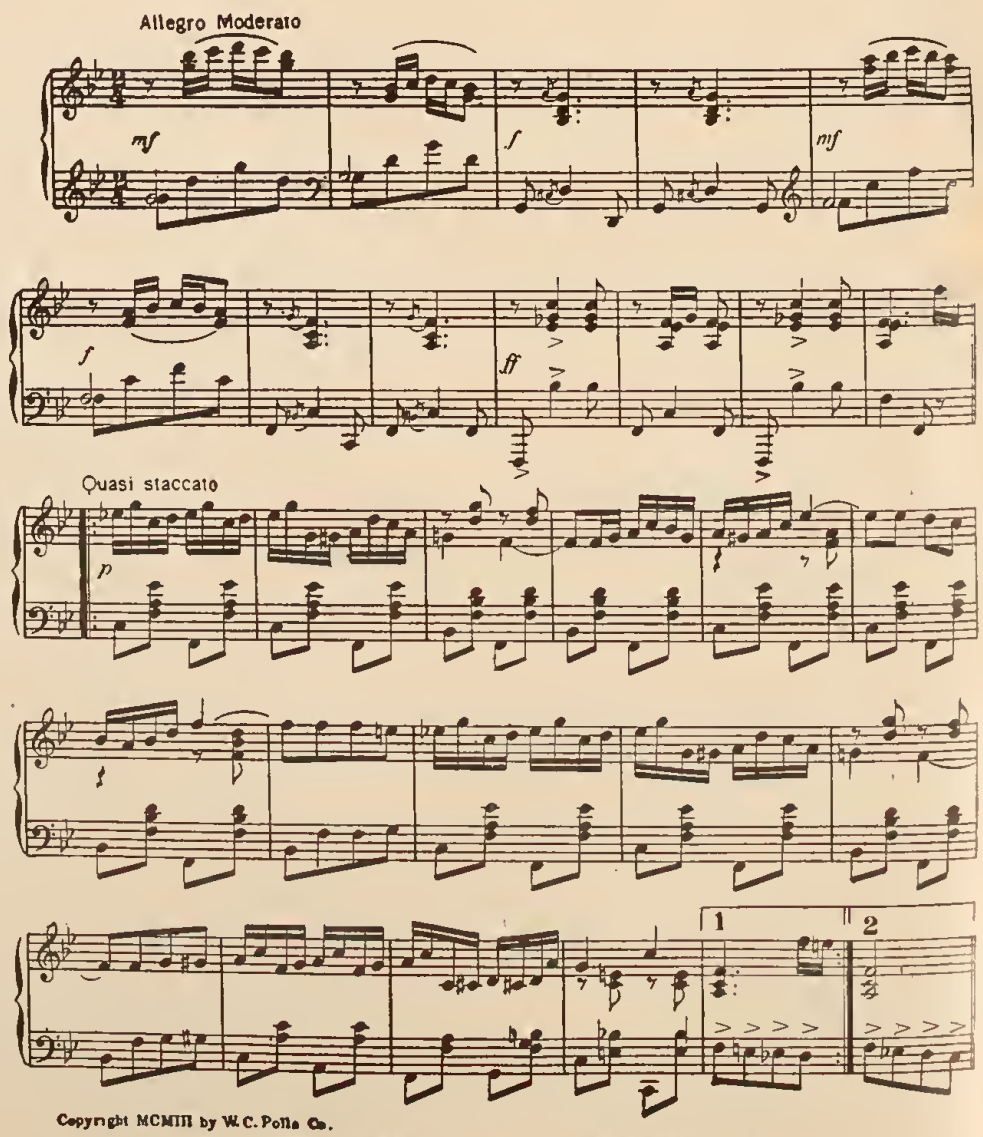


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*Dedicated to my friend, George Cantlie.*

# "THE TROUBADOUR."

## Intermezzo Two Step.

By W. C. POWELL.
Composer of "The Gondolier."

**Tempo di Marcia.**

*mf*

*p*

*p*

*dolce*

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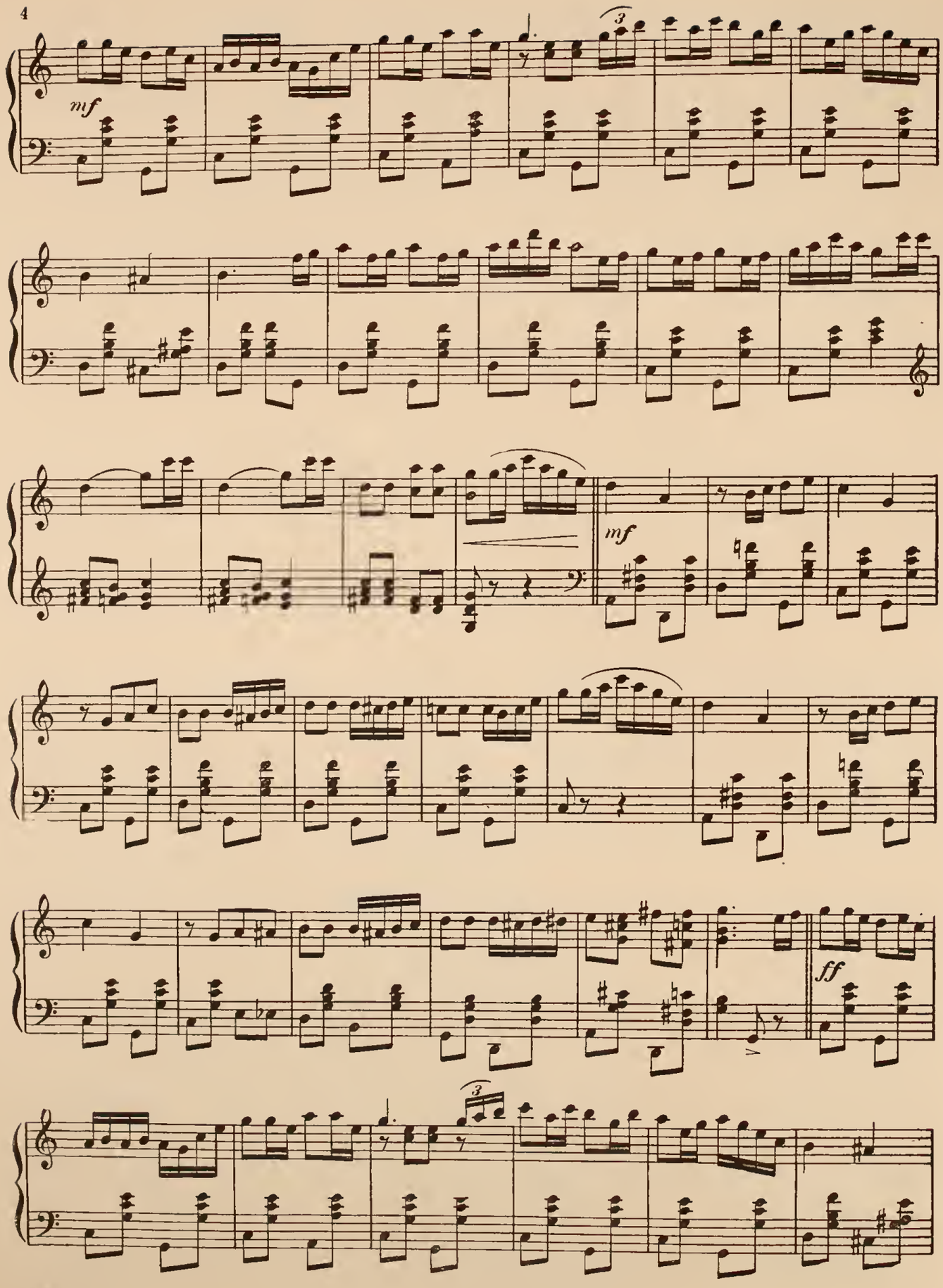
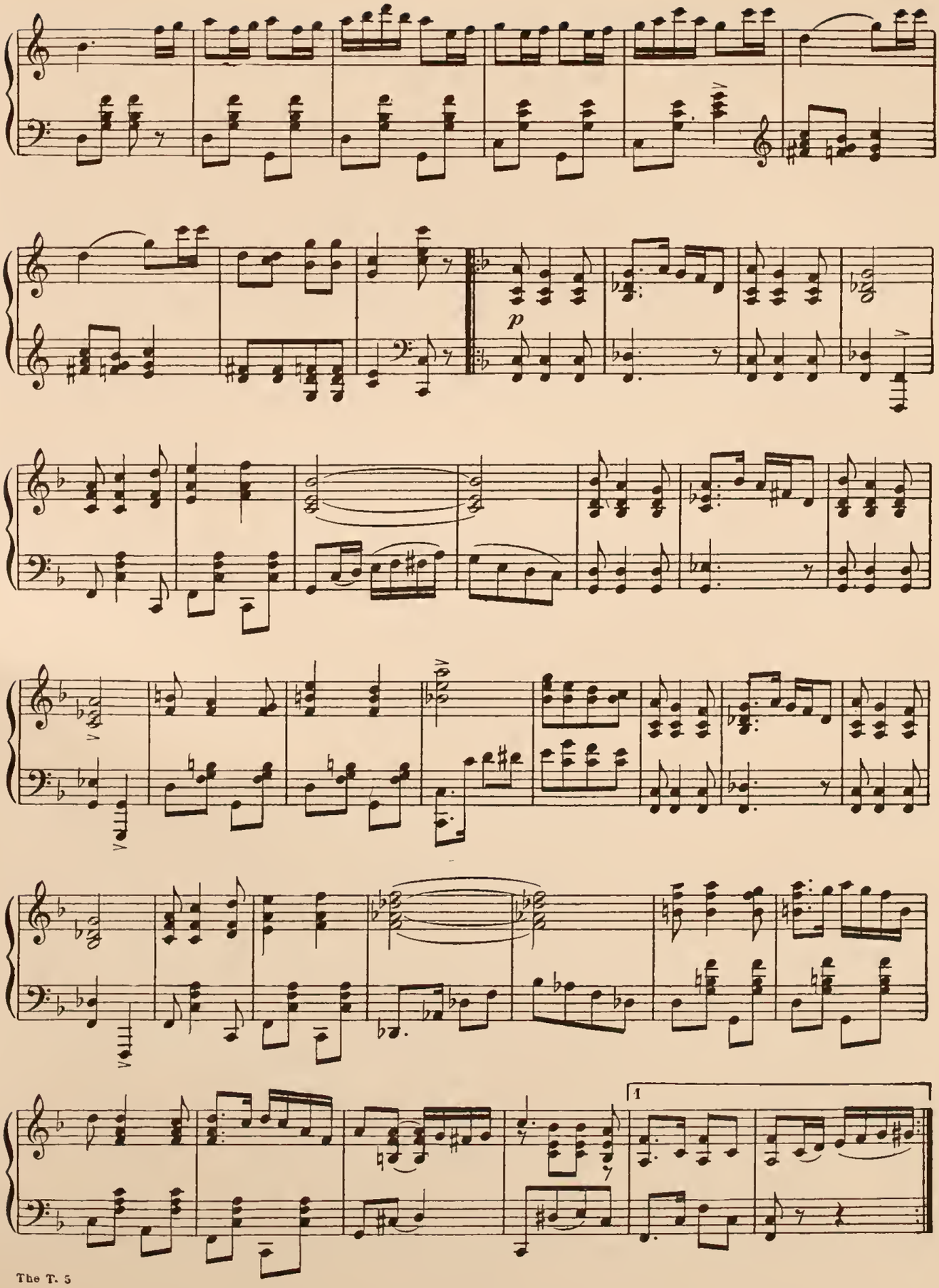
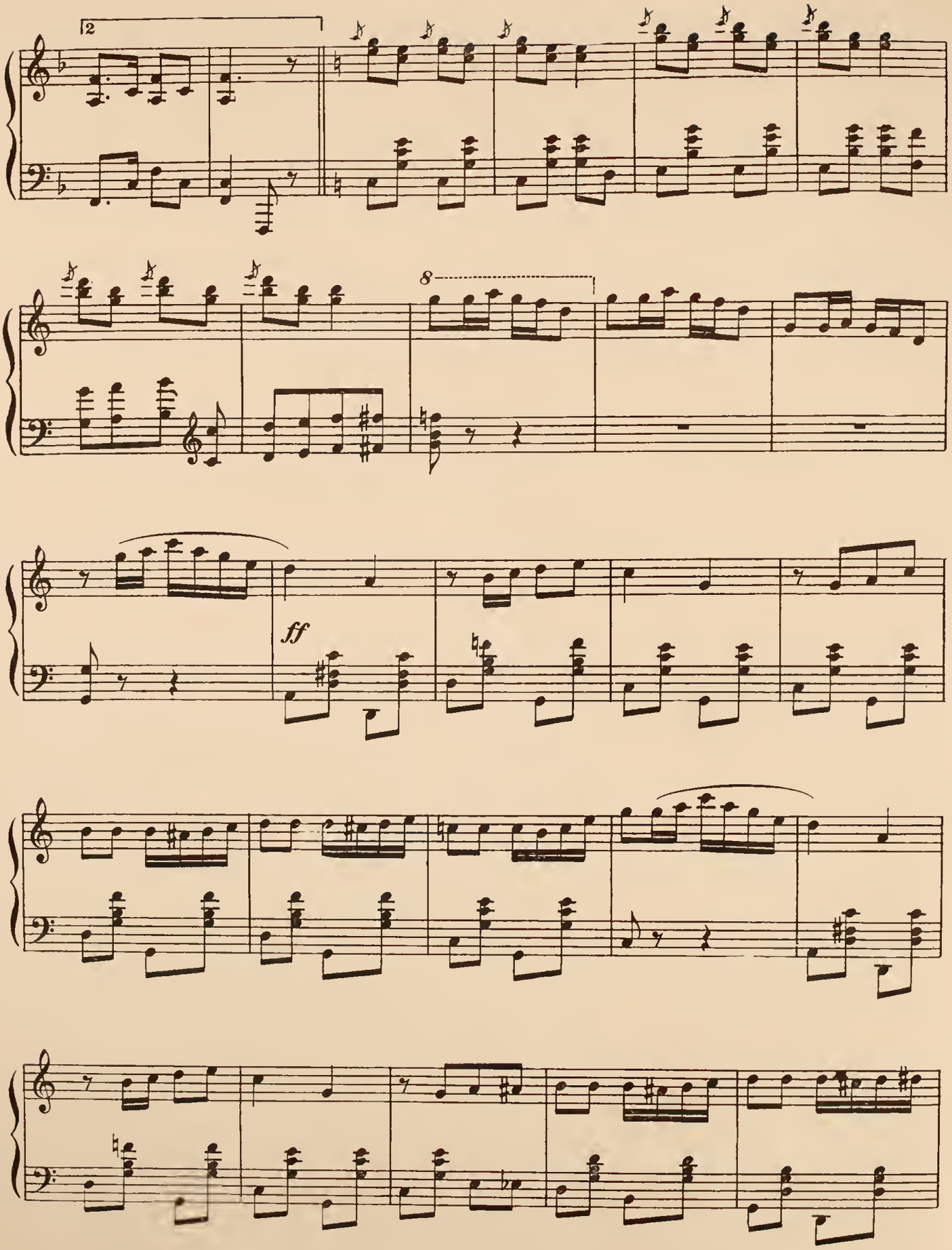
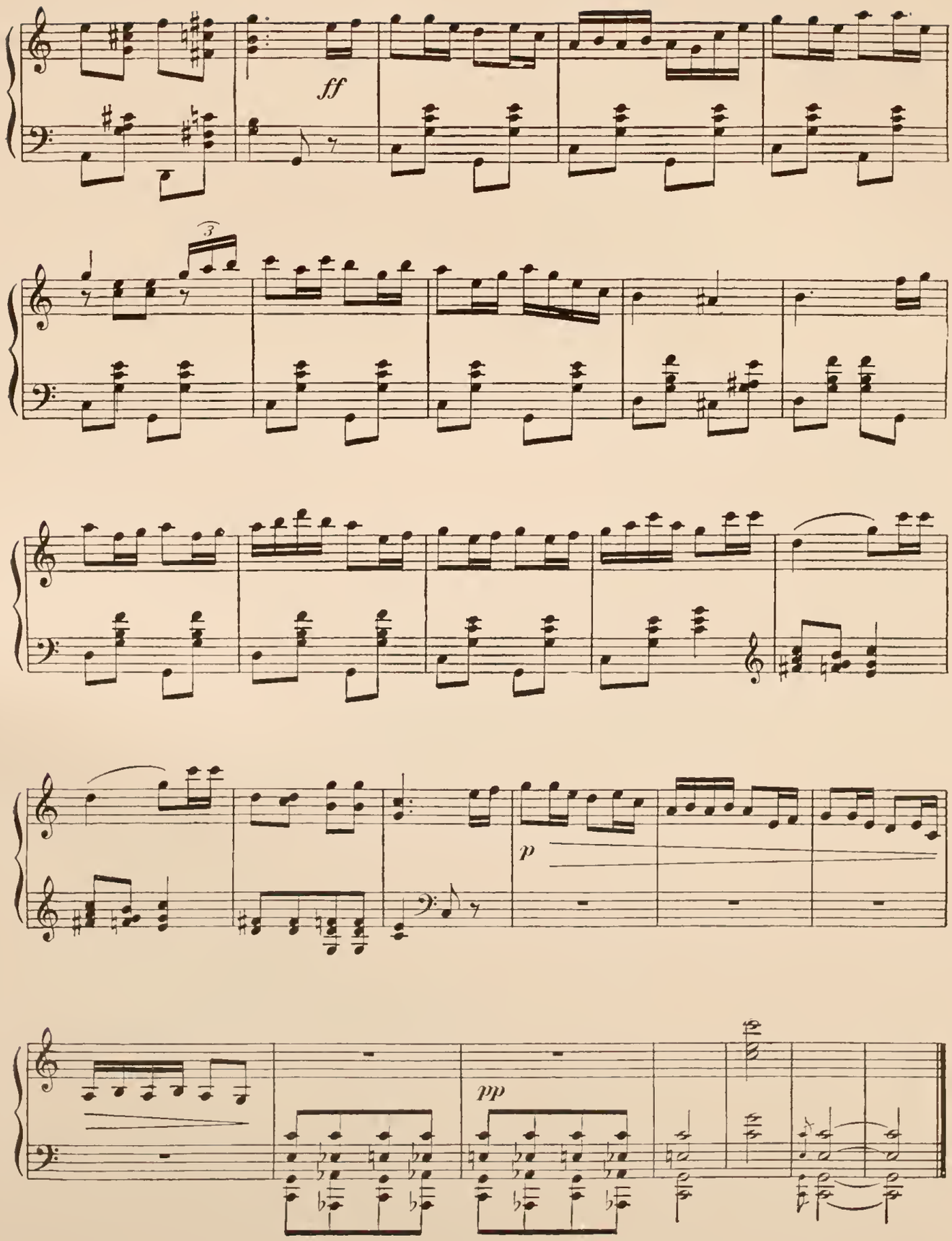

mf
3
mf
ff
3


p
1


2
8
ff


ff
p
pp

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EGBERT VANALSTYNE.
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Allegro moderato.

*p* *rit.* *mf* *a tempo* *rit.* *mf* *f*

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# PETER PIPER

## TWO-STEP

A CHARACTERISTIC MARCH

BY

**S. R. HENRY**

COMPOSER OF

'POLLY PRIM' MARCH ETC.

Cousin To 'Polly Prim'.

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50
4/

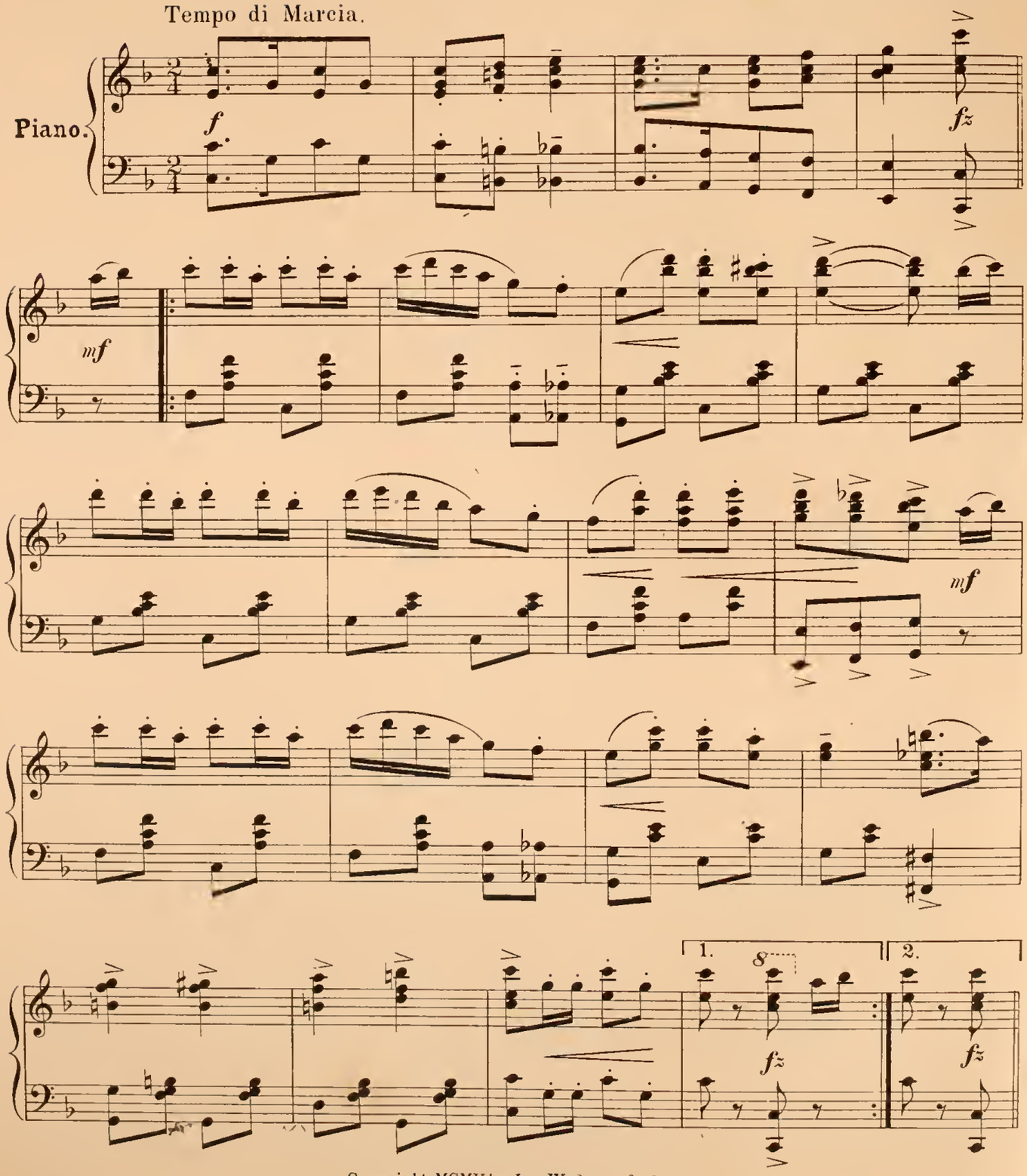
# Peter Piper.

## Two-step
and
## Characteristic March.

by S. R. HENRY.
Composer of "Polly Prim" March etc.

Tempo di Marcia.

Piano.

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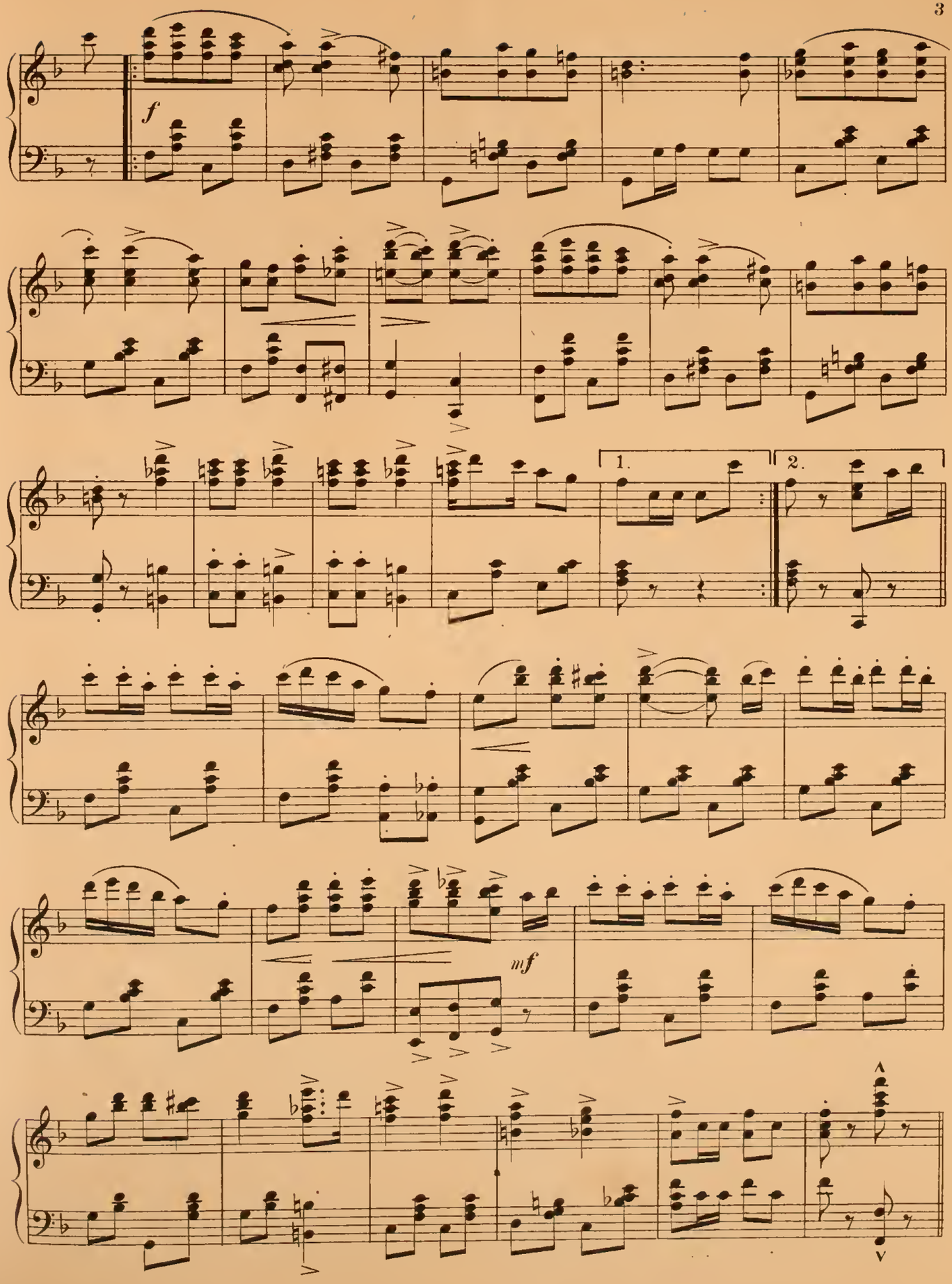

f
1.
2.
mf

Trio.

*f*

*fz*

2

1st time *p* 2nd time *f*

*f*

1.

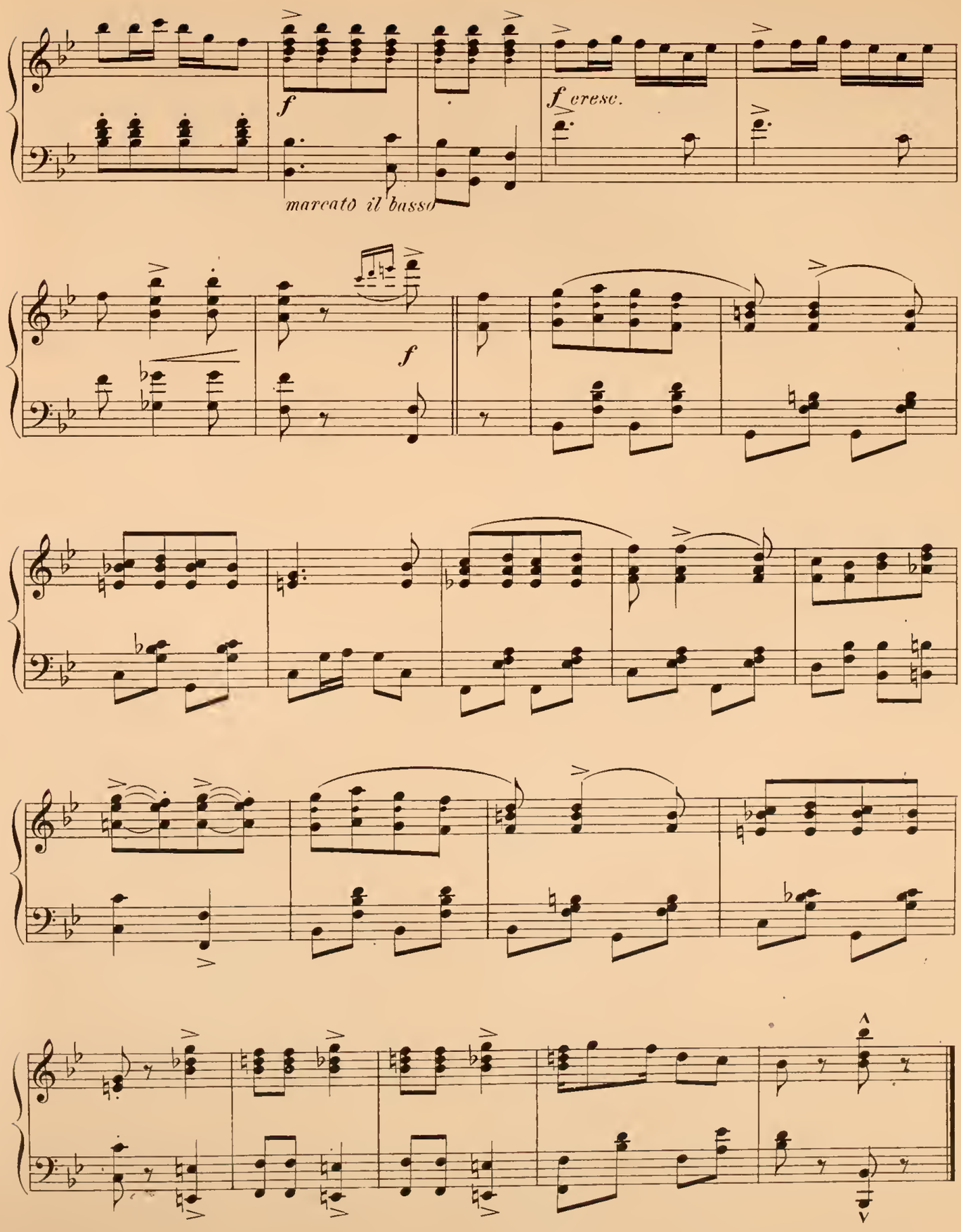
2.

*mf*

*f*

*mf*

marcato il basso


f
marcato il basso
f cresc.
f

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A Standard
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TWO-STEP
CONCERT NUMBER
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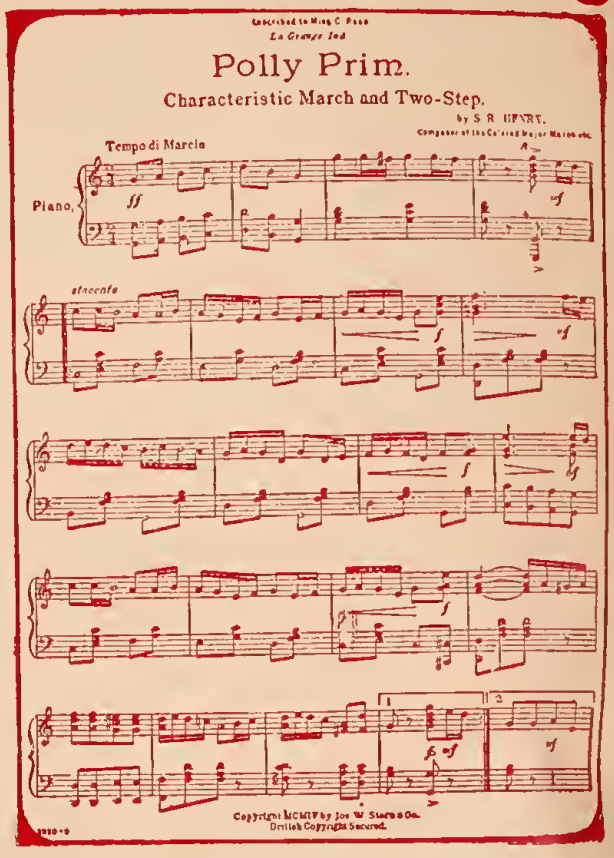


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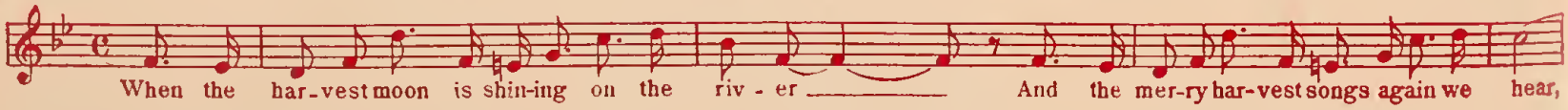


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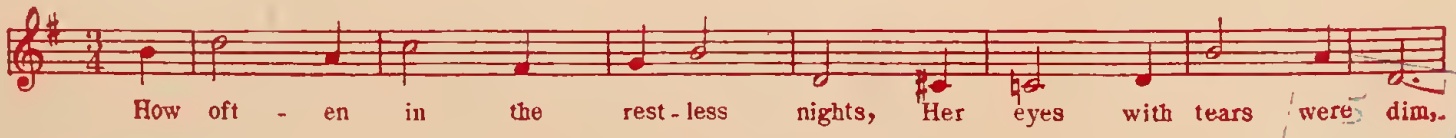
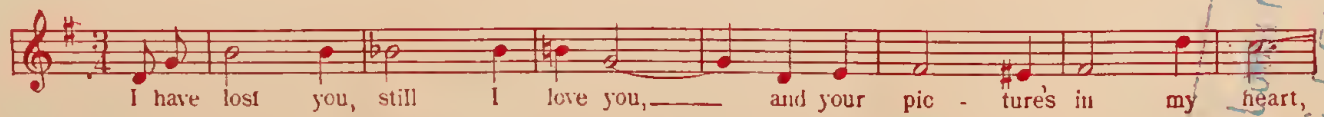



### I HAVE LOST YOU STILL I LOVE YOU

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# LOVING HEARTS

TONE POE
BY
K. RESIER

HED BY
WOOD
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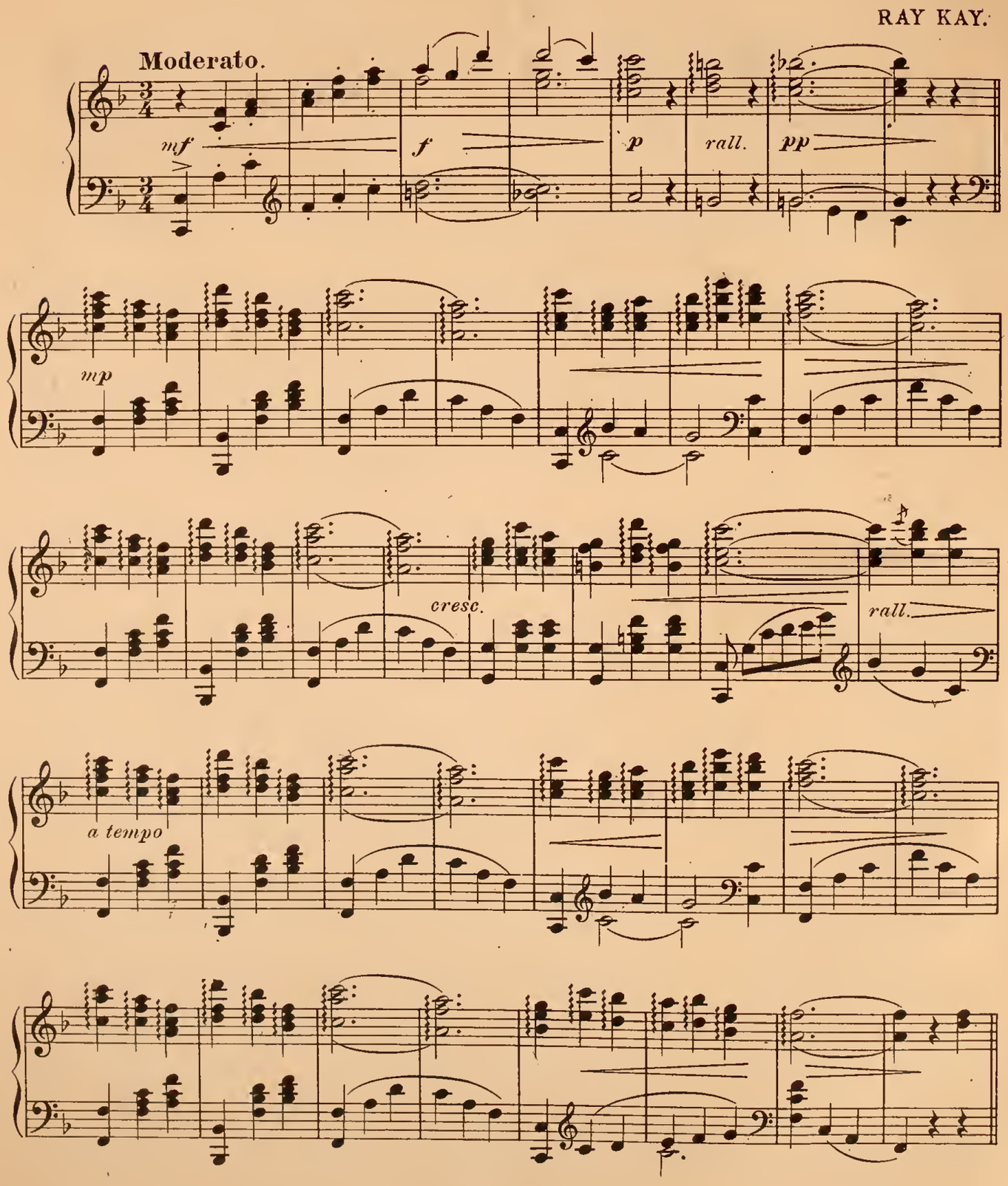
A Charming Reverie with a Sweet Flowing Melody.

# SWEET MEDITATIONS.

## REVERIE.

RAY KAY.



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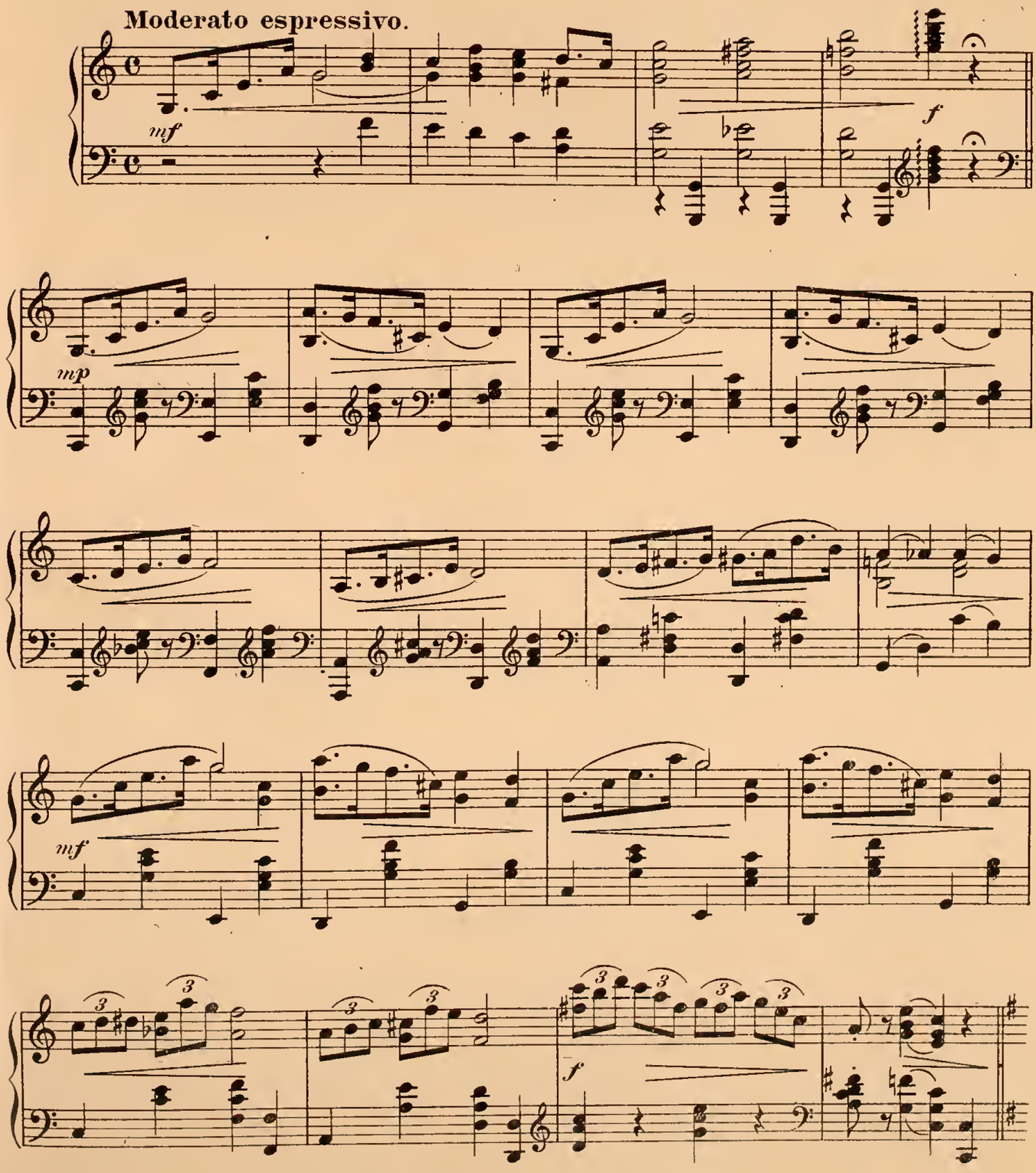
# LOVING HEARTS.

## TONE POEM.

K. RESIER.

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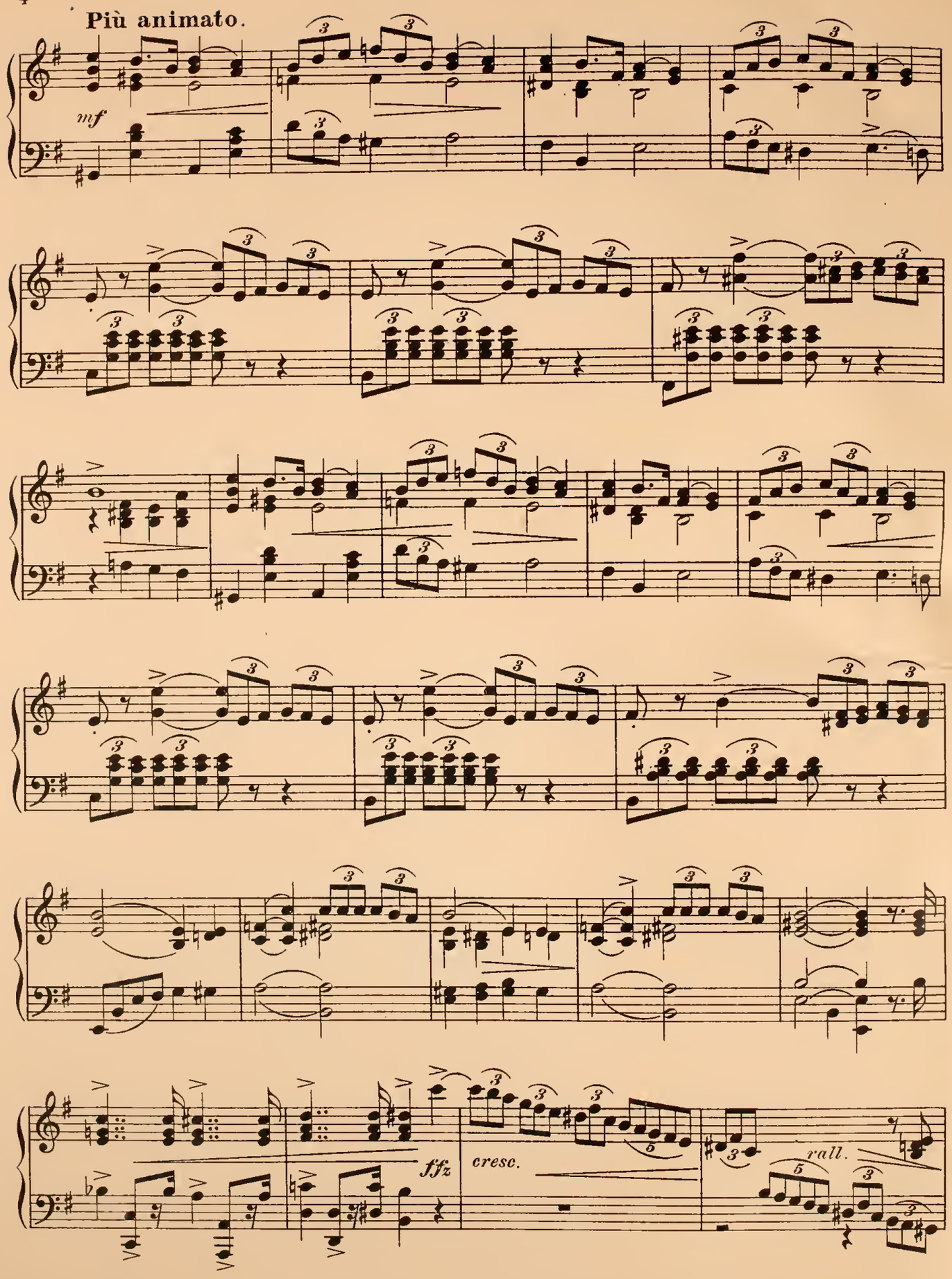
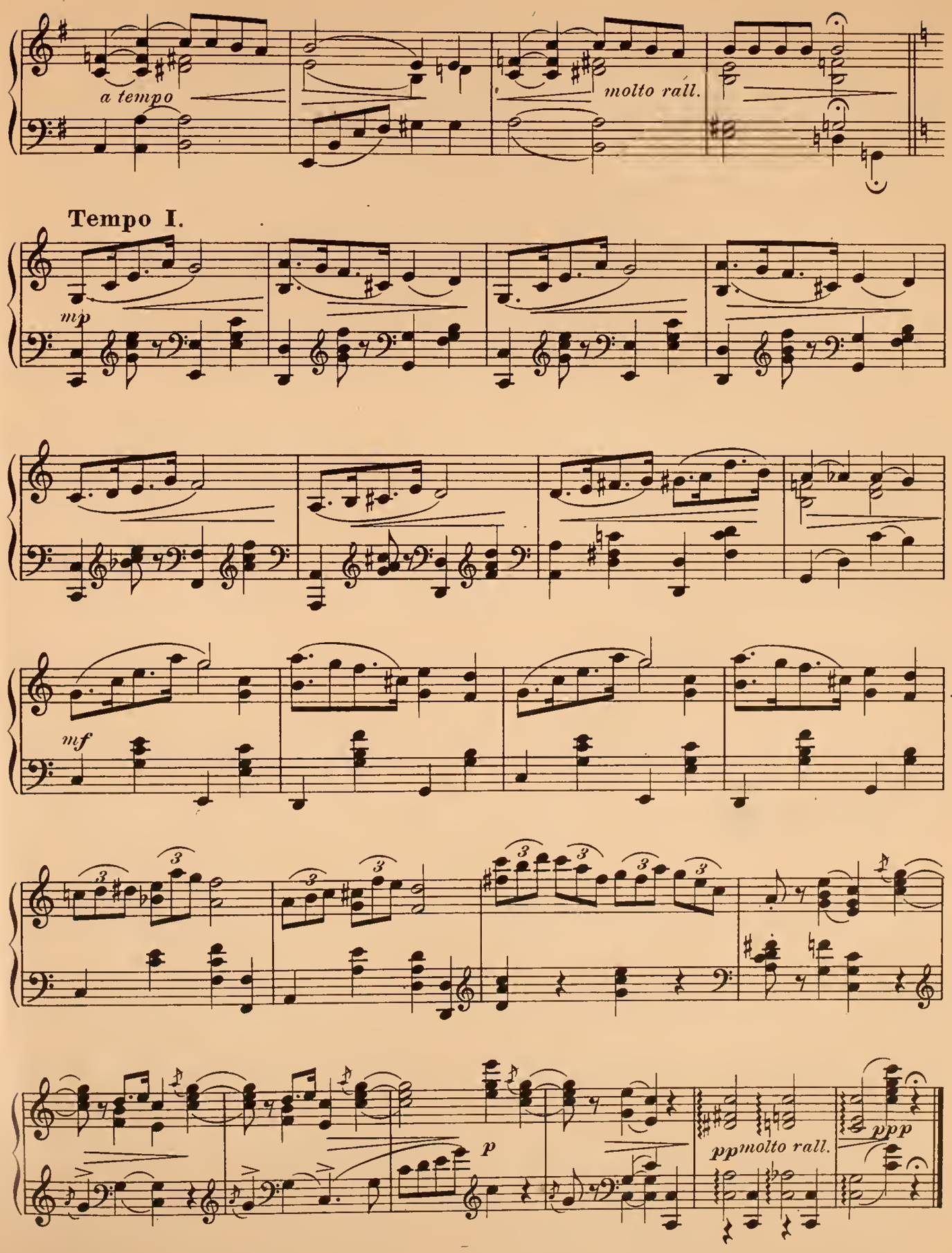

Più animato.
mf
ffz
cresc.
rall.


a tempo
molto rall.
Tempo I.
mp
mf
p
pp
molto rall.
ppp

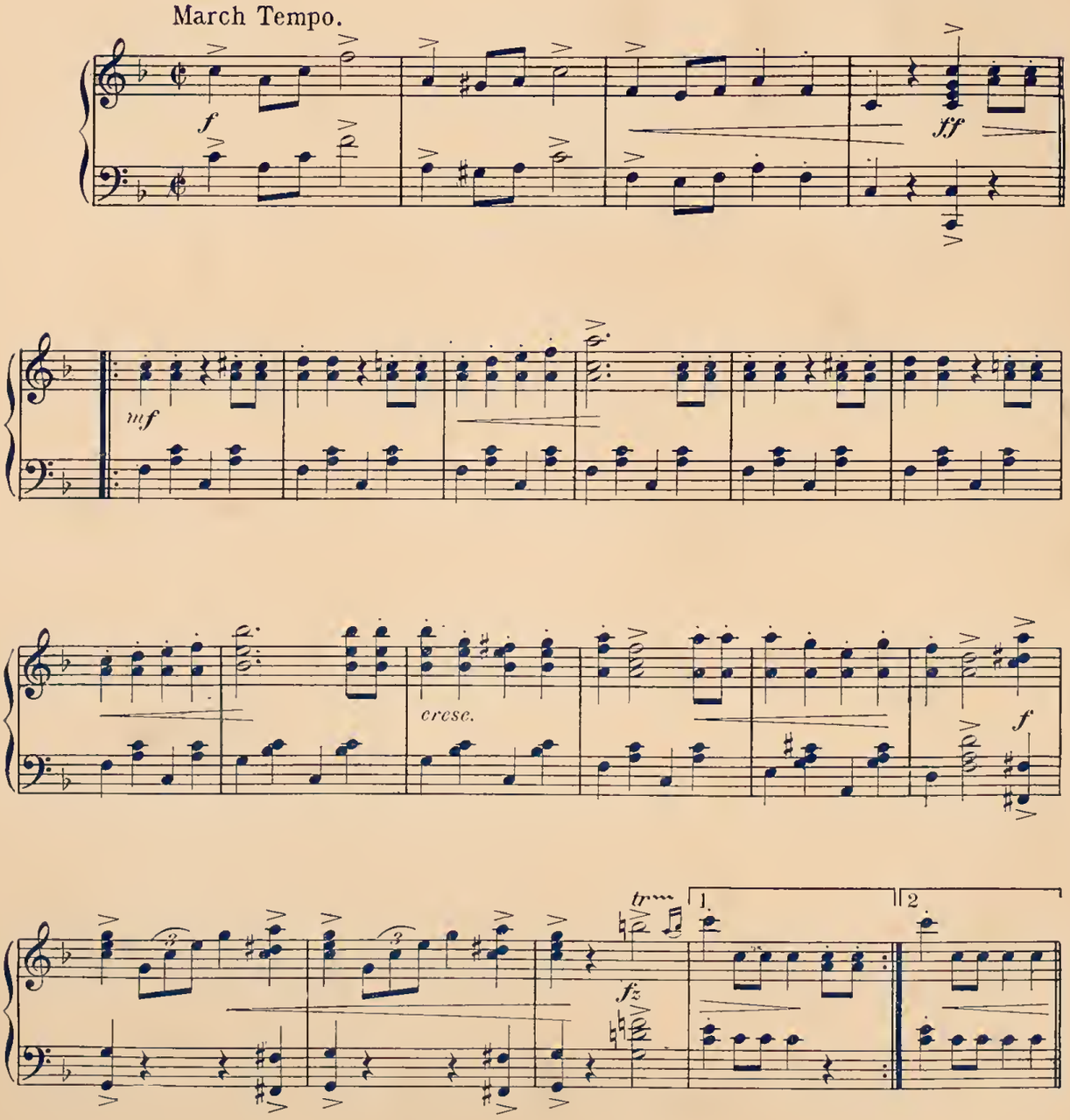
A Dashing - Rousing - Rattling - Spirited Composition.

# LET 'ER GO!

MARCH and TWO STEP.

WILL WOOD.

March Tempo.

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# PRINCESS PATCHES

## Dance Romantique

By
DAVID ROSE

50

PRINTED BY
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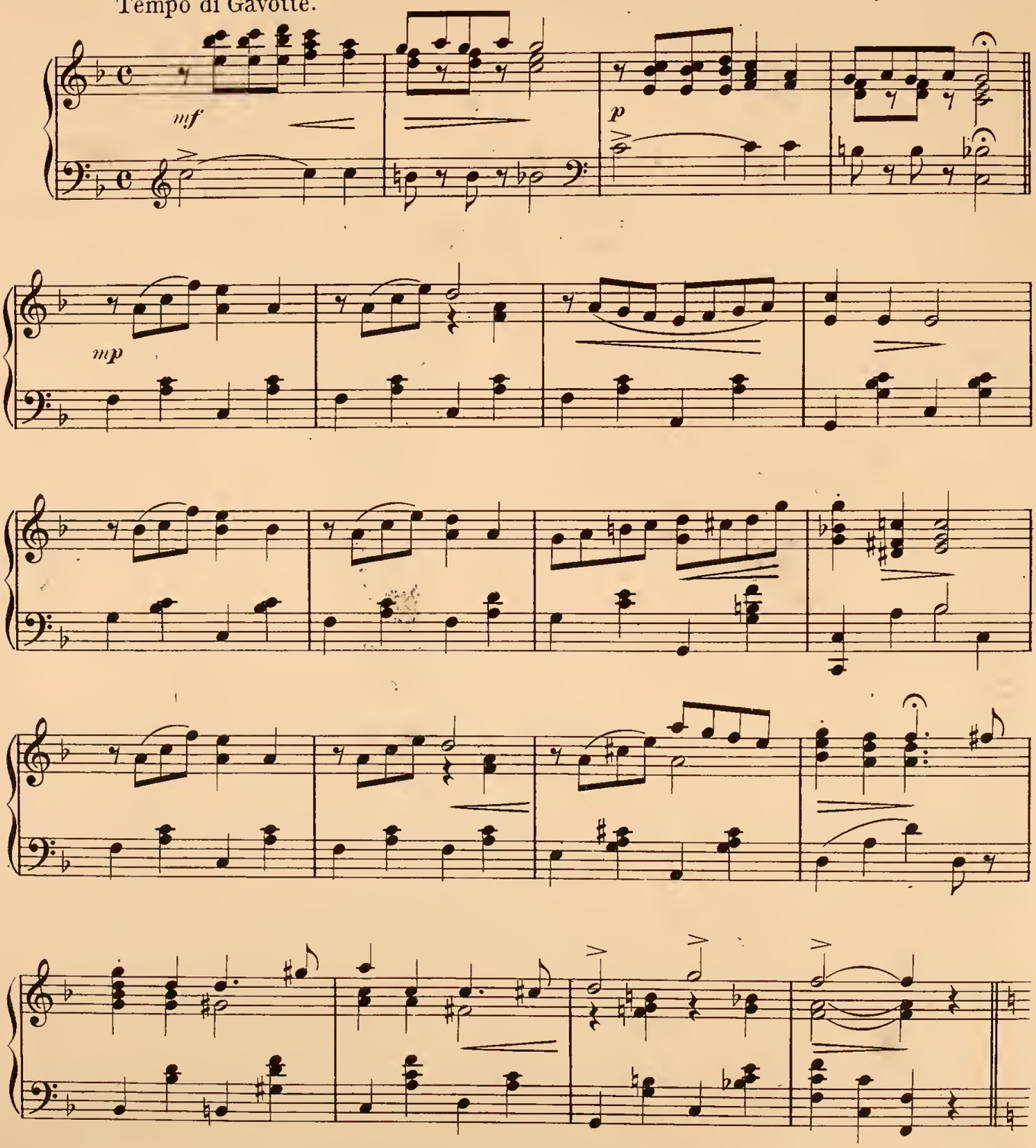
# Princess Patches.

## ROMANTIC CAPRICE.

by DAVE ROSE.

Tempo di Gavotte.

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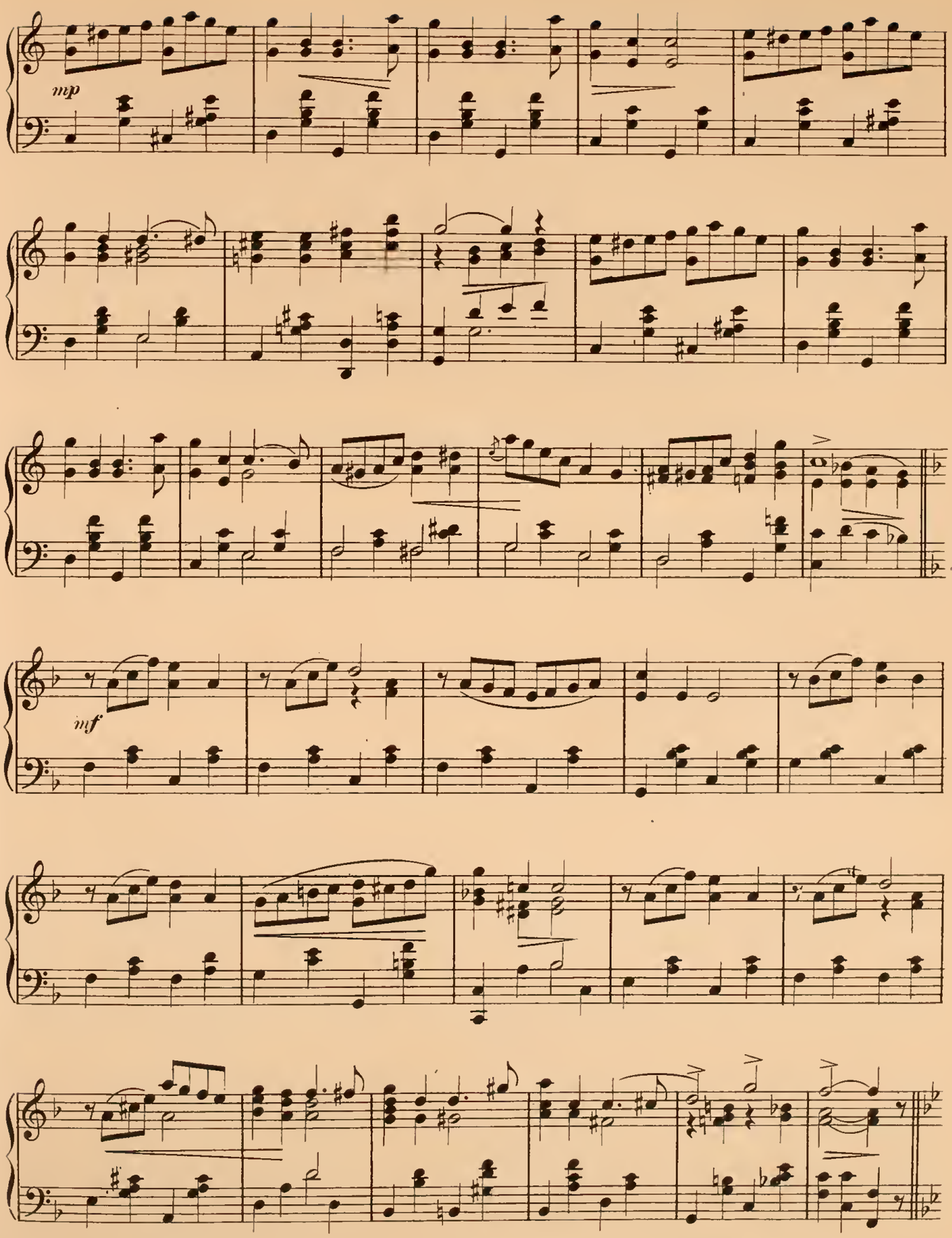
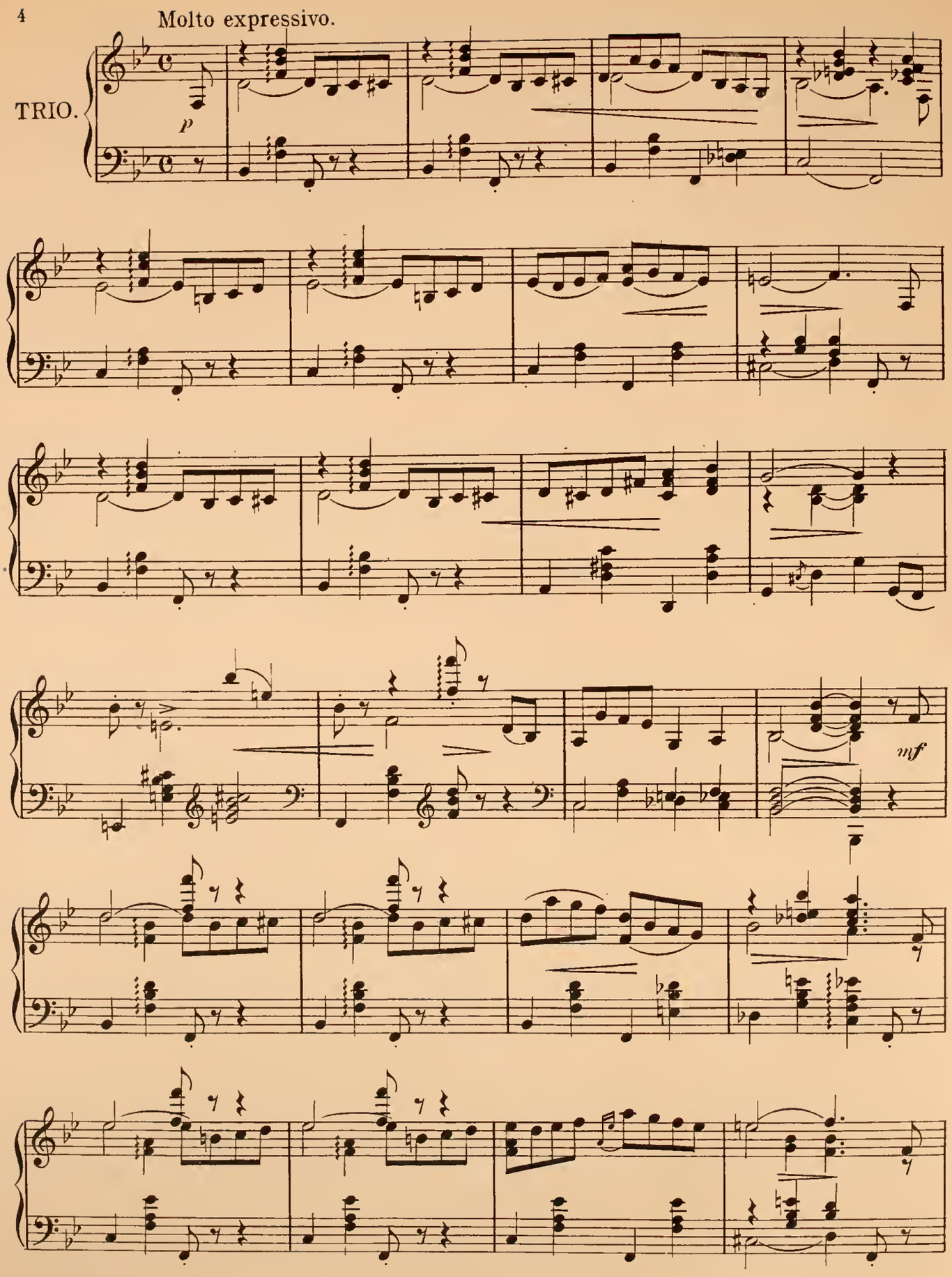
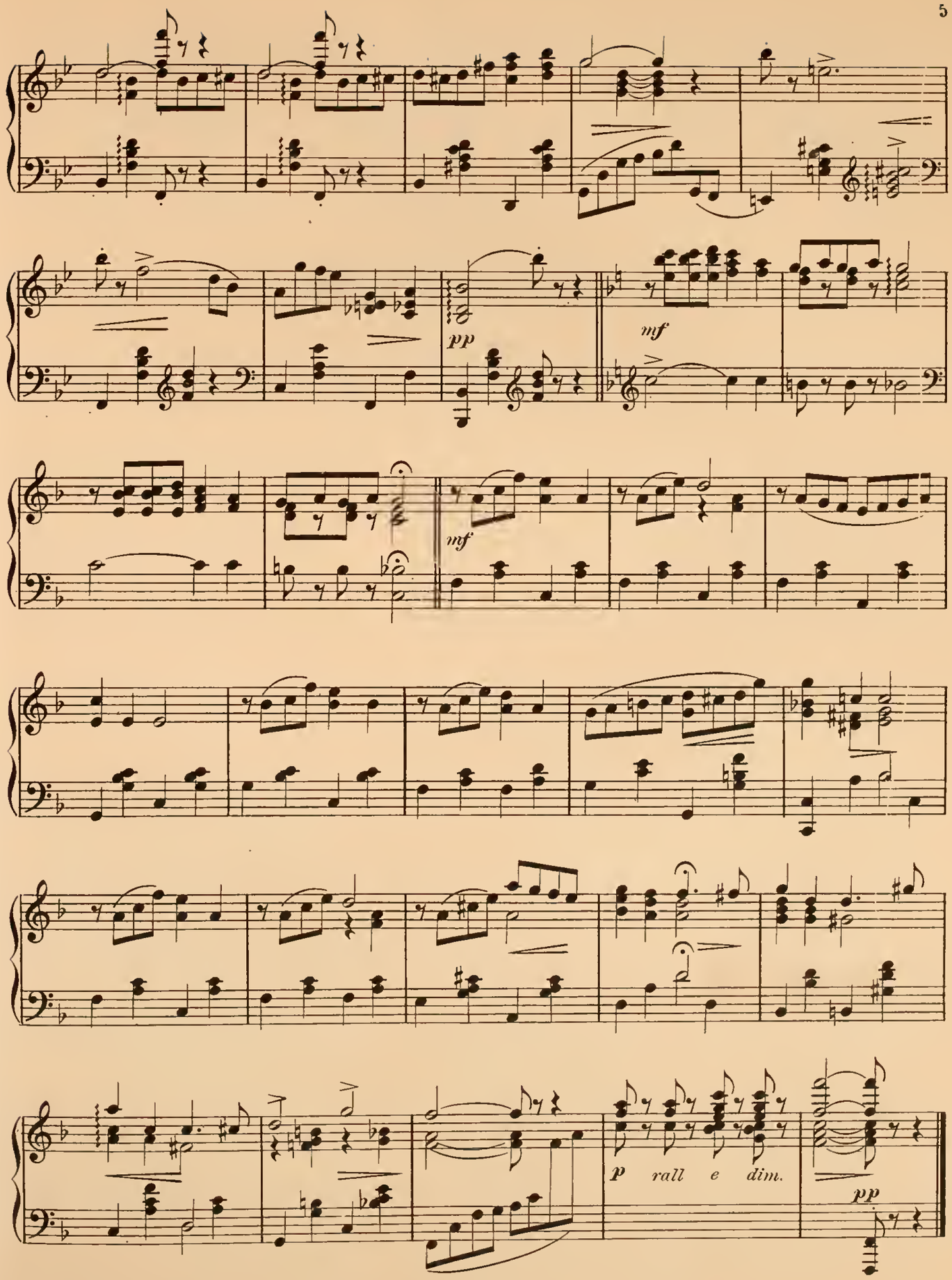

mp
mf


Molto expressivo.
TRIO.
p
mf


pp
mf
mf
p rall e dim.
pp

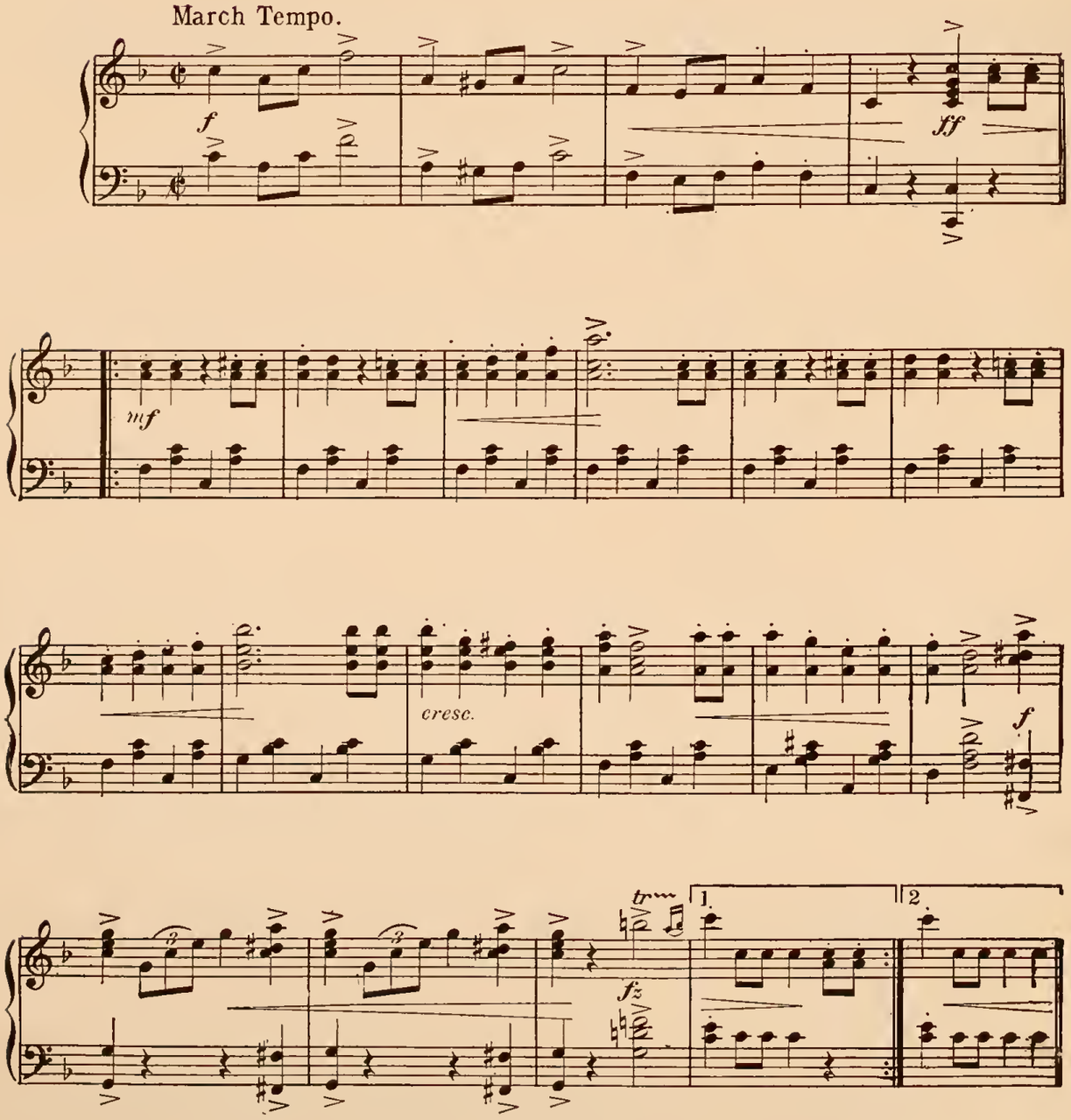
A Dashing - Rousing - Rattling - Spirited Composition.

# LET 'ER GO!

MARCH and TWO STEP.

WILL WOOD.

March Tempo.

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# KERRY MILLS BARN DANCE

MR. MILLS WROTE
"GEORGIA CAMPMEETING"
"RED WING"
"SWEET SIXTEENS" ETC.

Vocal 6

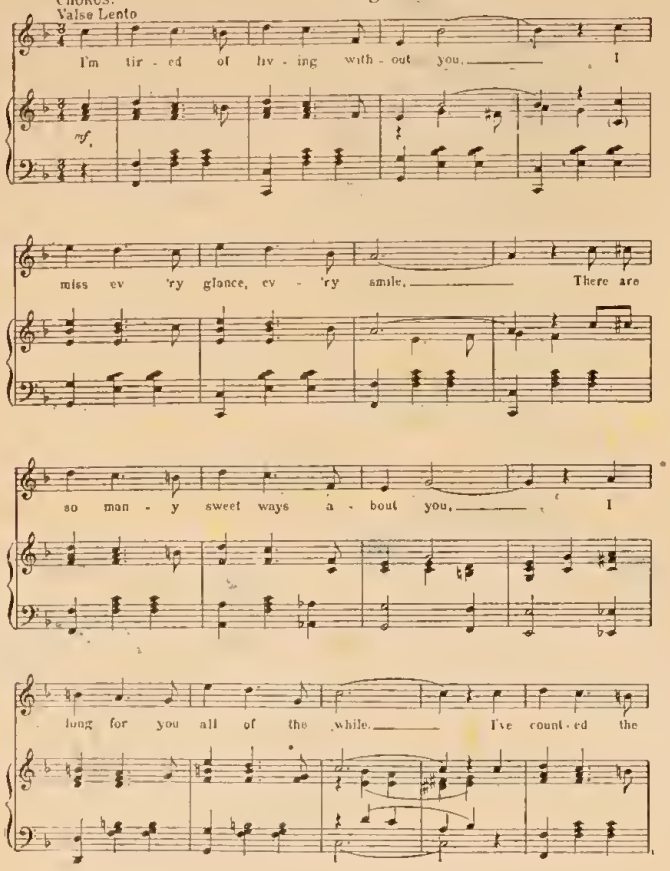
6

F. A. MILLS
NEW YORK

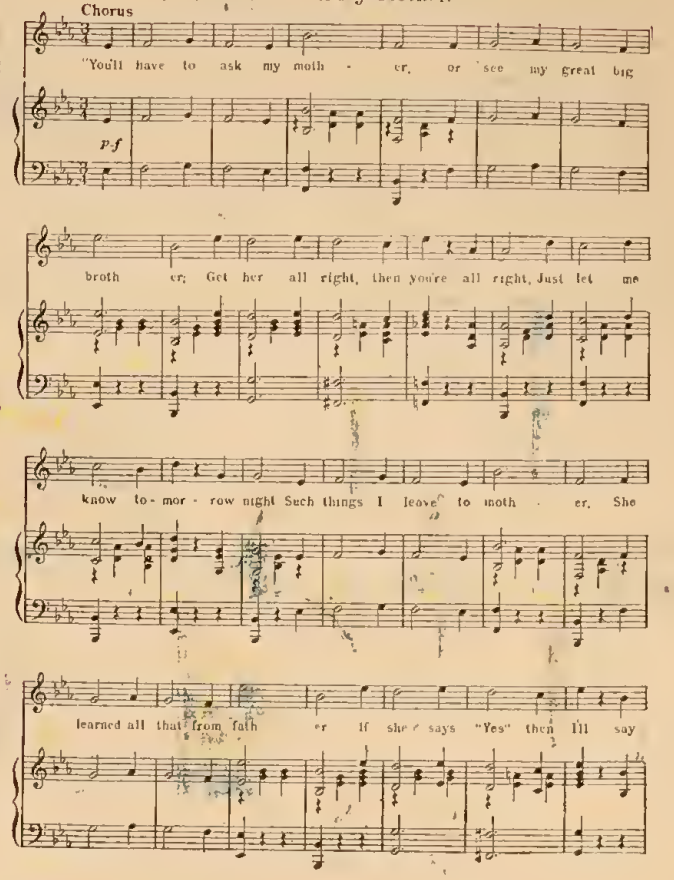
# KERRY MILLS SONGS

We see no use in going into a lengthy dissertation as to the merits of these songs. They speak for themselves. All we ask is that you TRY THEM OVER.

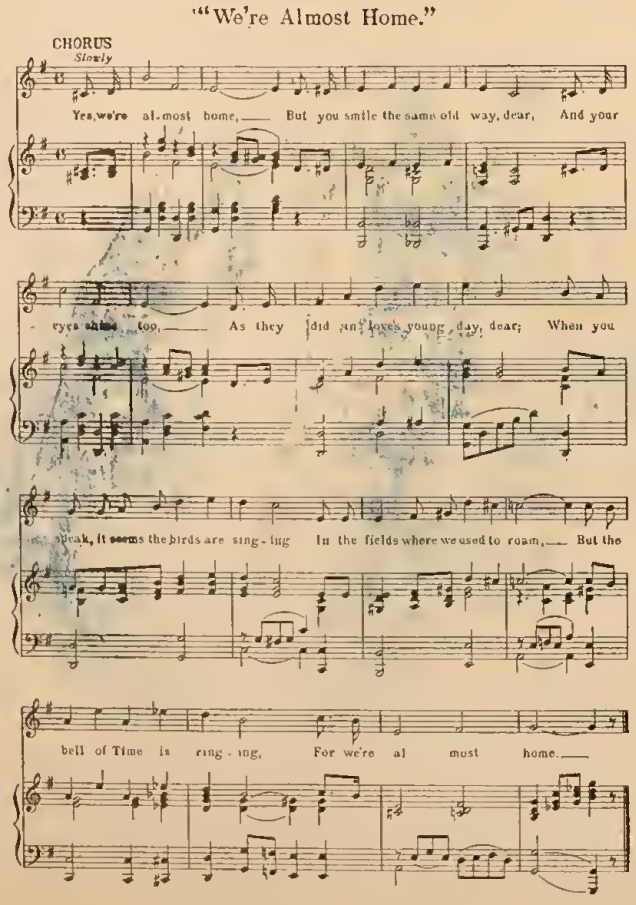
"I'm Tired Of Living Without You."



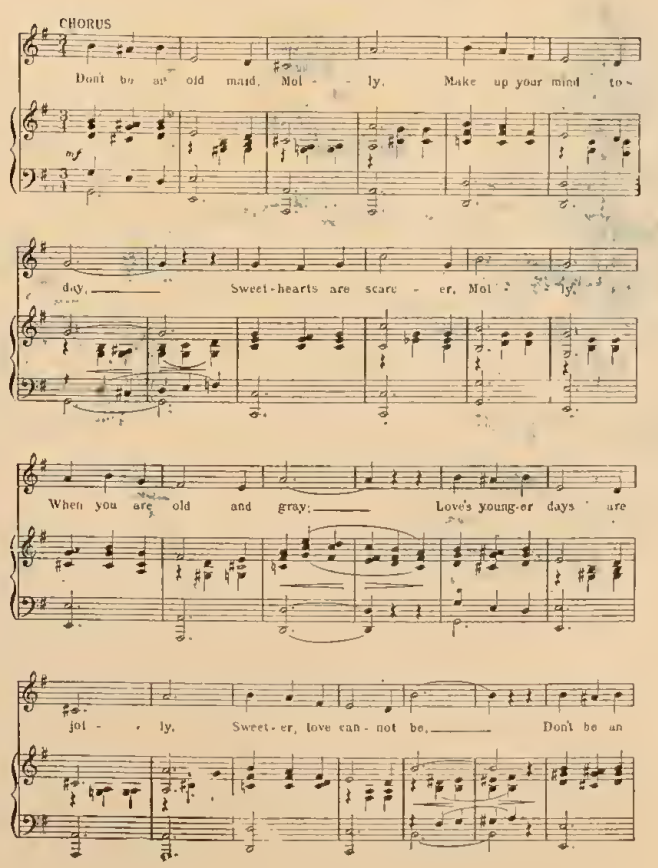

"You'll Have To Ask My Mother."




"We're Almost Home."




"Don't Be An Old Maid, Molly."

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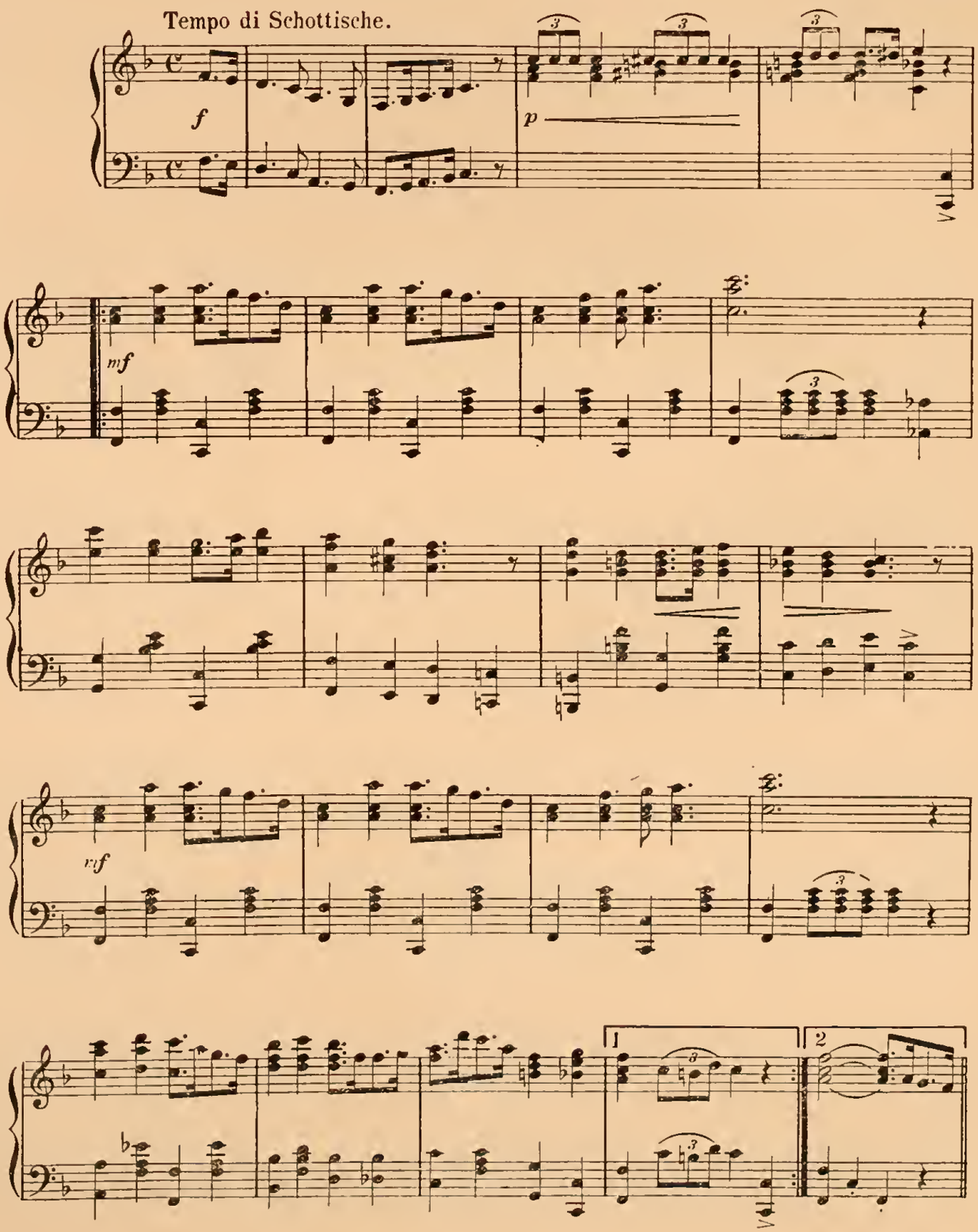
# Kerry Mills Barn Dance.

by KERRY MILLS.

Tempo di Schottische.

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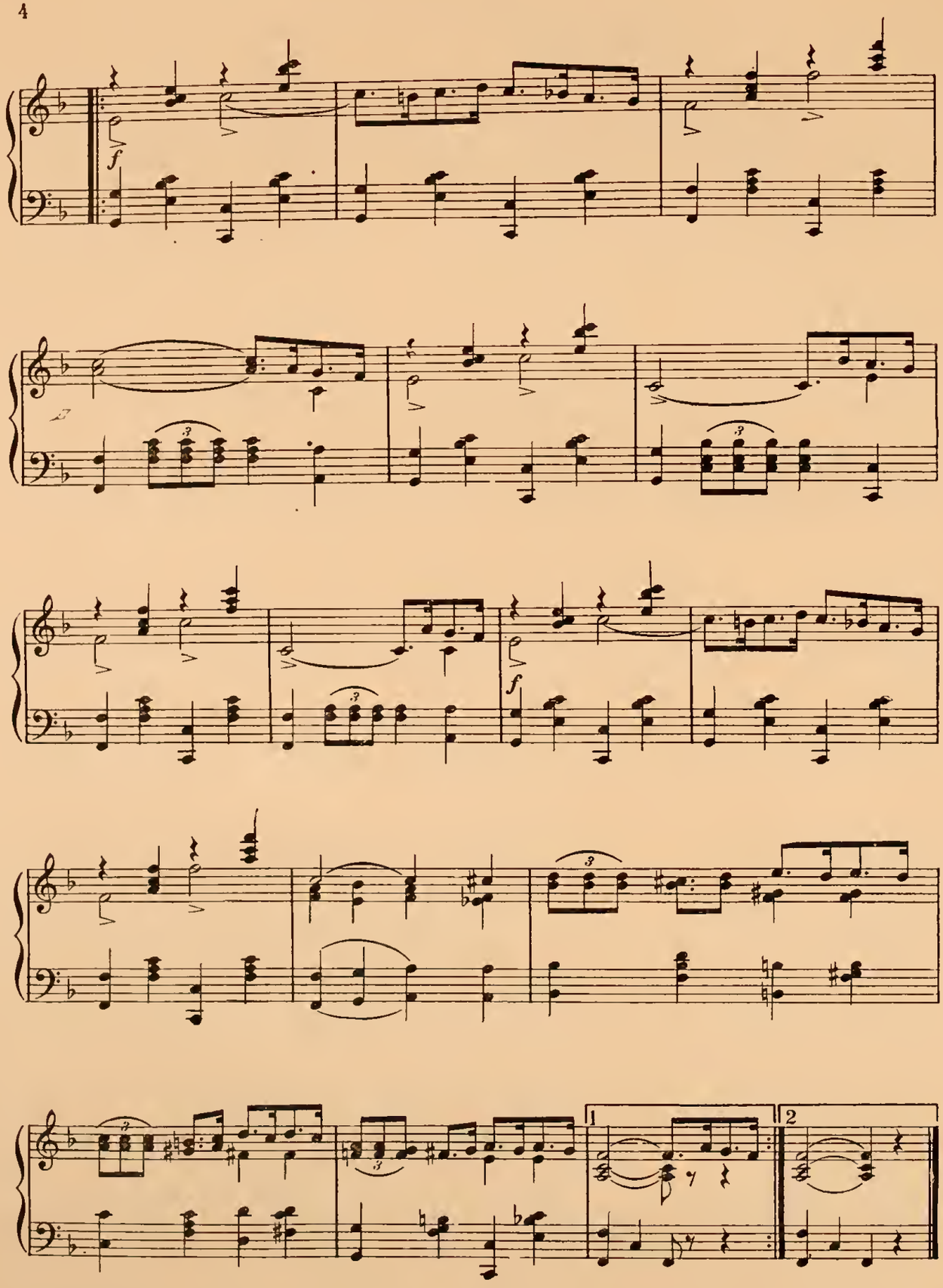
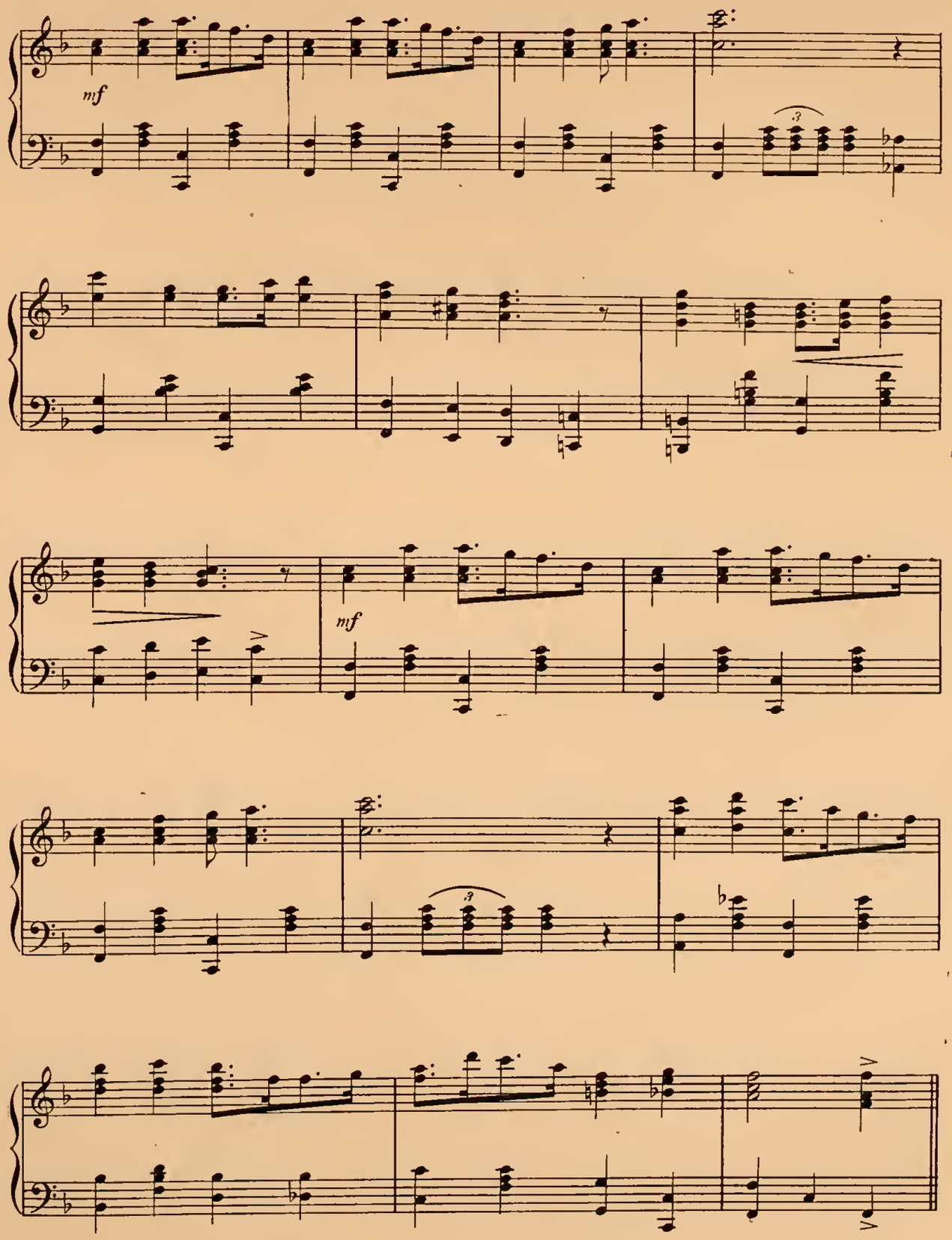

f
f
1
2


mf
mf

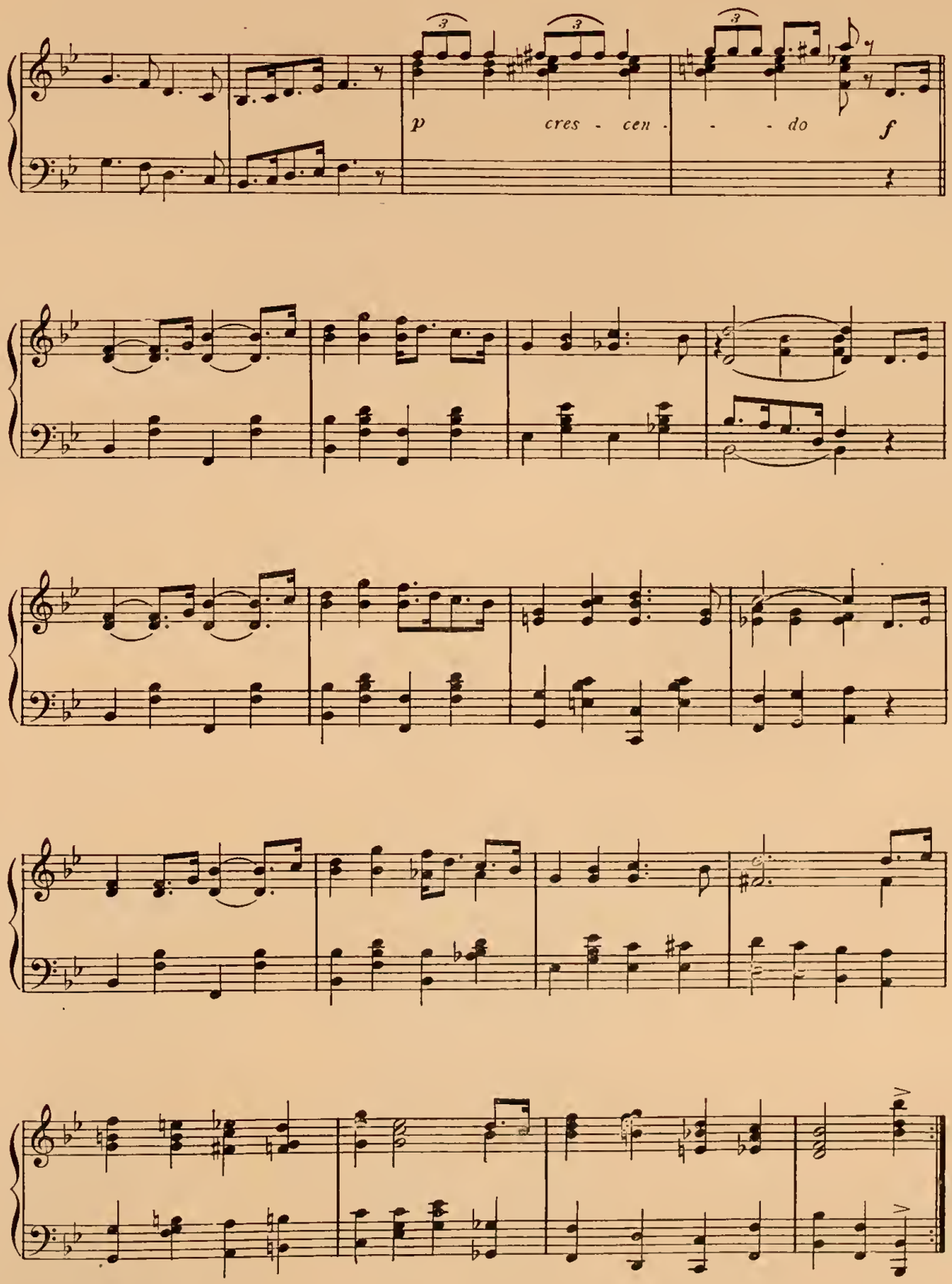
Trio.

*mf*

*f*

*p*

*f*


p cres - cen - - - do f

# KERRY MILLS SONGS

**While not lessening the interest in the others we wish to call your attention to " ANY OLD PORT IN A STORM."**
**Not since "ASLEEP IN THE DEEP" has a sea song come into popularity so rapidly.**

## "The Longest Way 'Round Is The Sweetest Way Home"

CHORUS.

"The long-est way 'round Is the sweet-est way home, The old road makes us part too soon, The short way's the wrong way, the right way's the long way, All lov-ers go that way to spoon;— The long way you see, Is a great chance for me, To tell you my love is sin - cere,— As the long-est way

## "YES SHE DID."

Try And Get Out Of Here To-night.)

CHORUS.

"You can stay out all night," she said, Yes she did, Oh! Yes she did! "Stay out and paint the old town red and don't mind me; Take Miss-us Brown a - long in-stead" That's what she said, oh! yes she did! "But "But" try and get out of here to-night If you don't take me"— try and get out of here to-night But— don't ask me"—

*fz* D.S

## "Any Old Port In A Storm."

Words by ARTHUR J. LAMB.

Music by KERRY MILLS.

REFRAIN.

*mf*

An - y old port in a storm lads— What- ev - er that port may be,— And thanks be giv-en our Fa - ther in Heav-'n Who watch-es o'er you and me.— Tho' we're

## "Under The Chicken Tree."

Words by IRVING JONES.

Music by KERRY MIL

CHORUS.

*A little slower.*

Un - der the chick - en tree,— Un-der that big fric - as - see,— Hens were pop-pin' out of ev - 'ry blos - som; Lost all my love for the bird they call the pos - sum;

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# ALL HANDS AROUND

## BARN DANCE

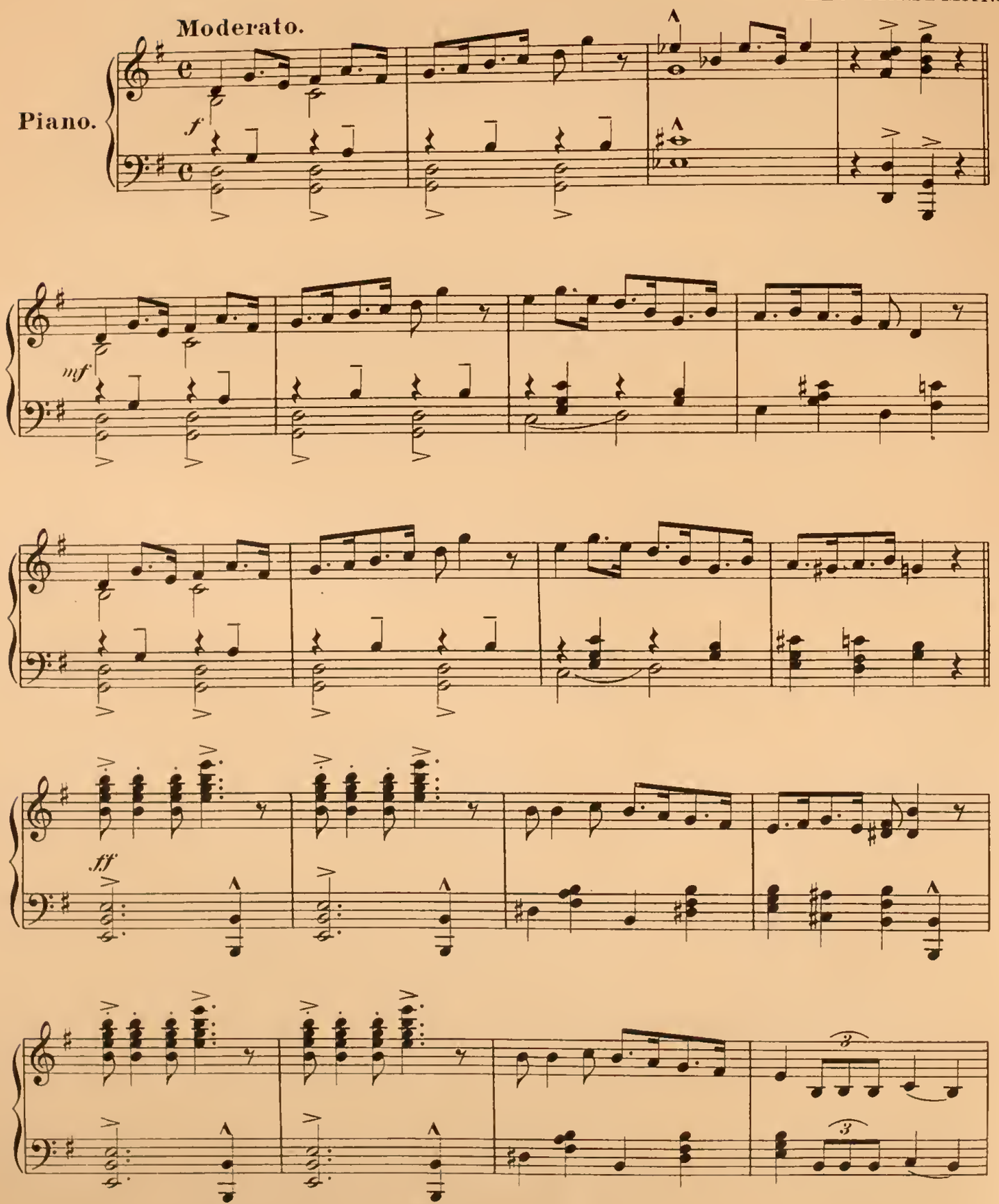
By Leo Friedman

Published by "Shapiro" Music Publisher
Cor Broadway & Thirty Ninth Street
New York

# "All Hands Around"

## Barn Dance.

LEO FRIEDMAN.

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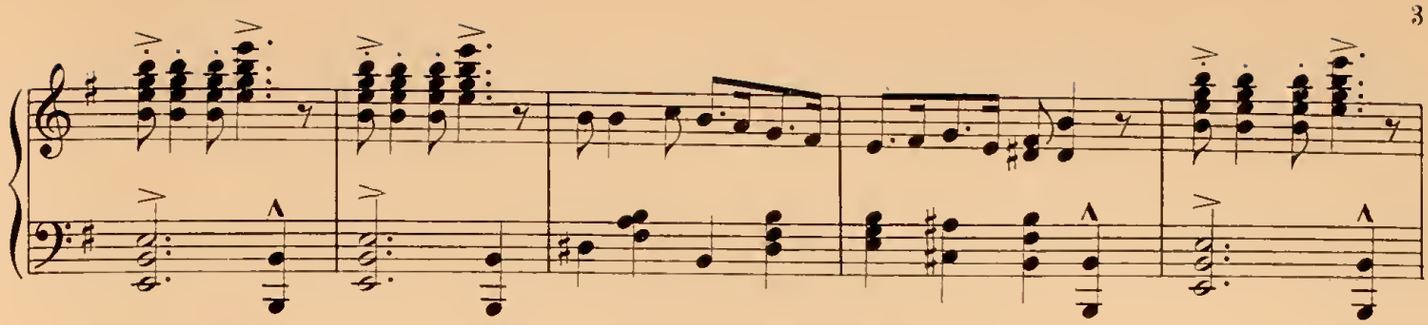
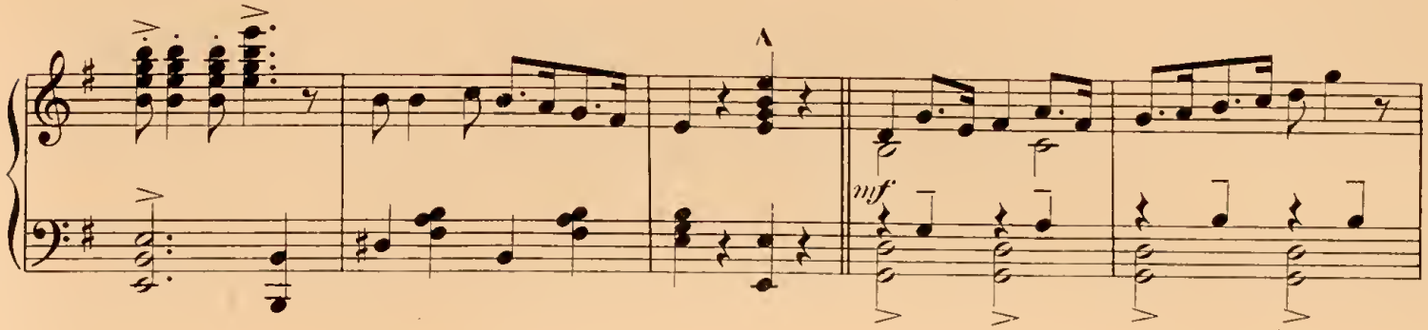
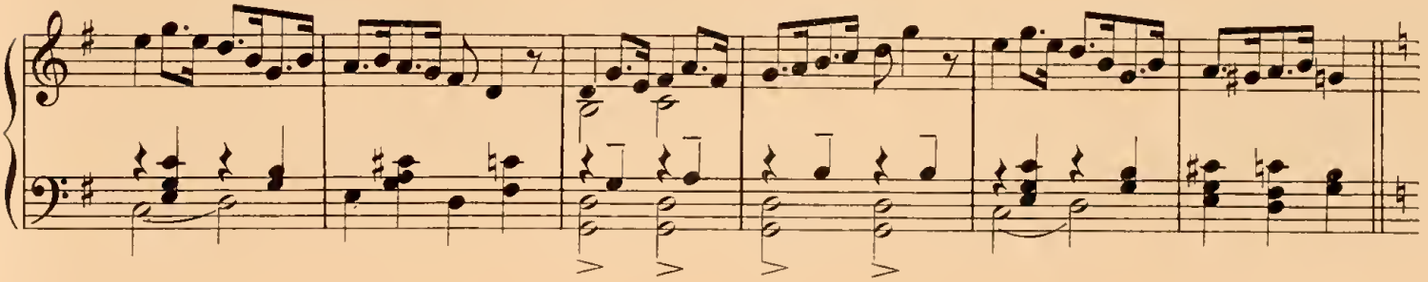
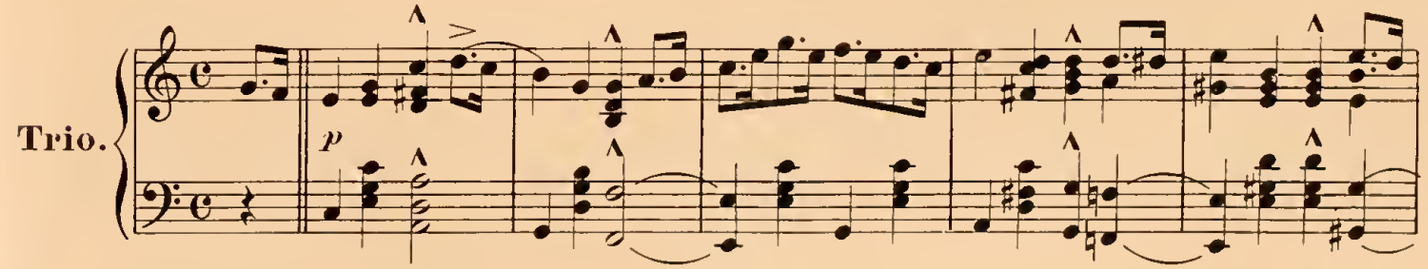
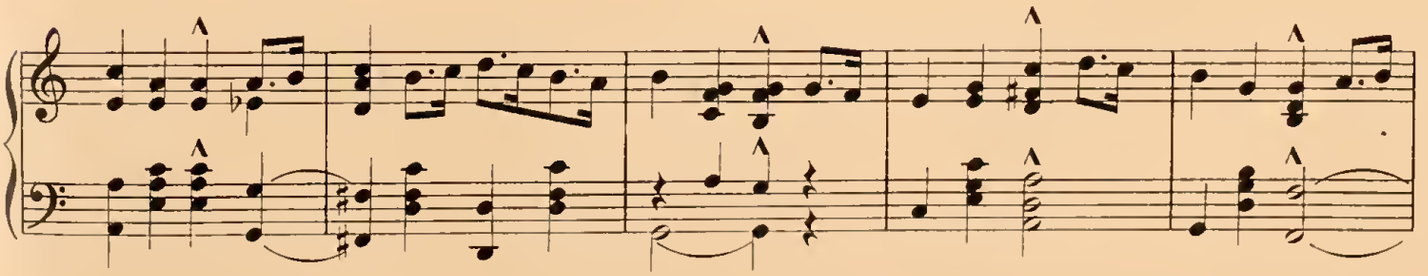


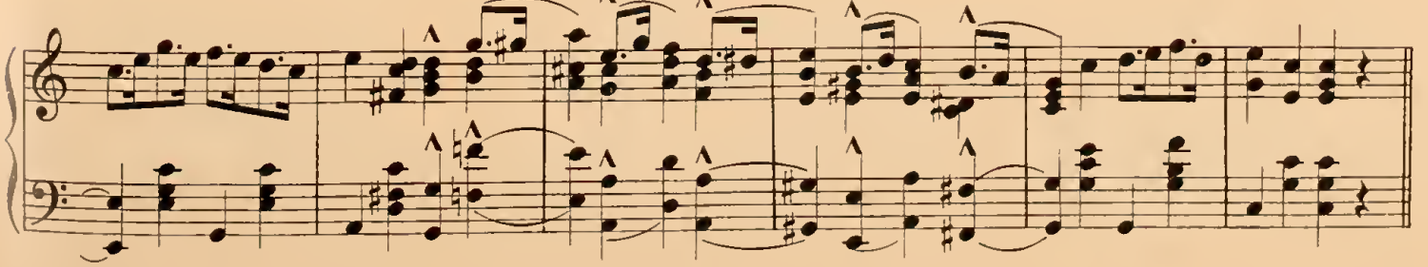


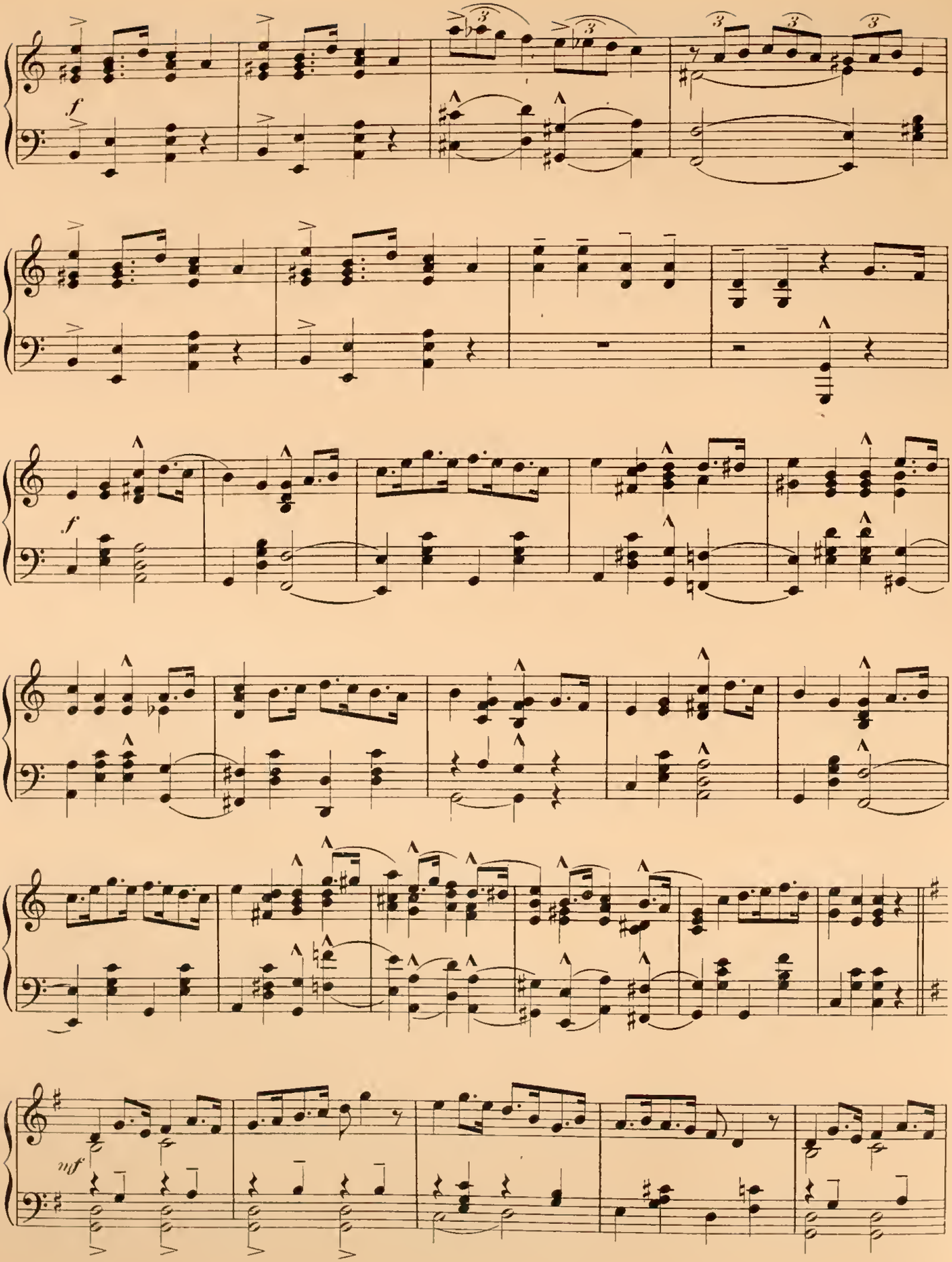



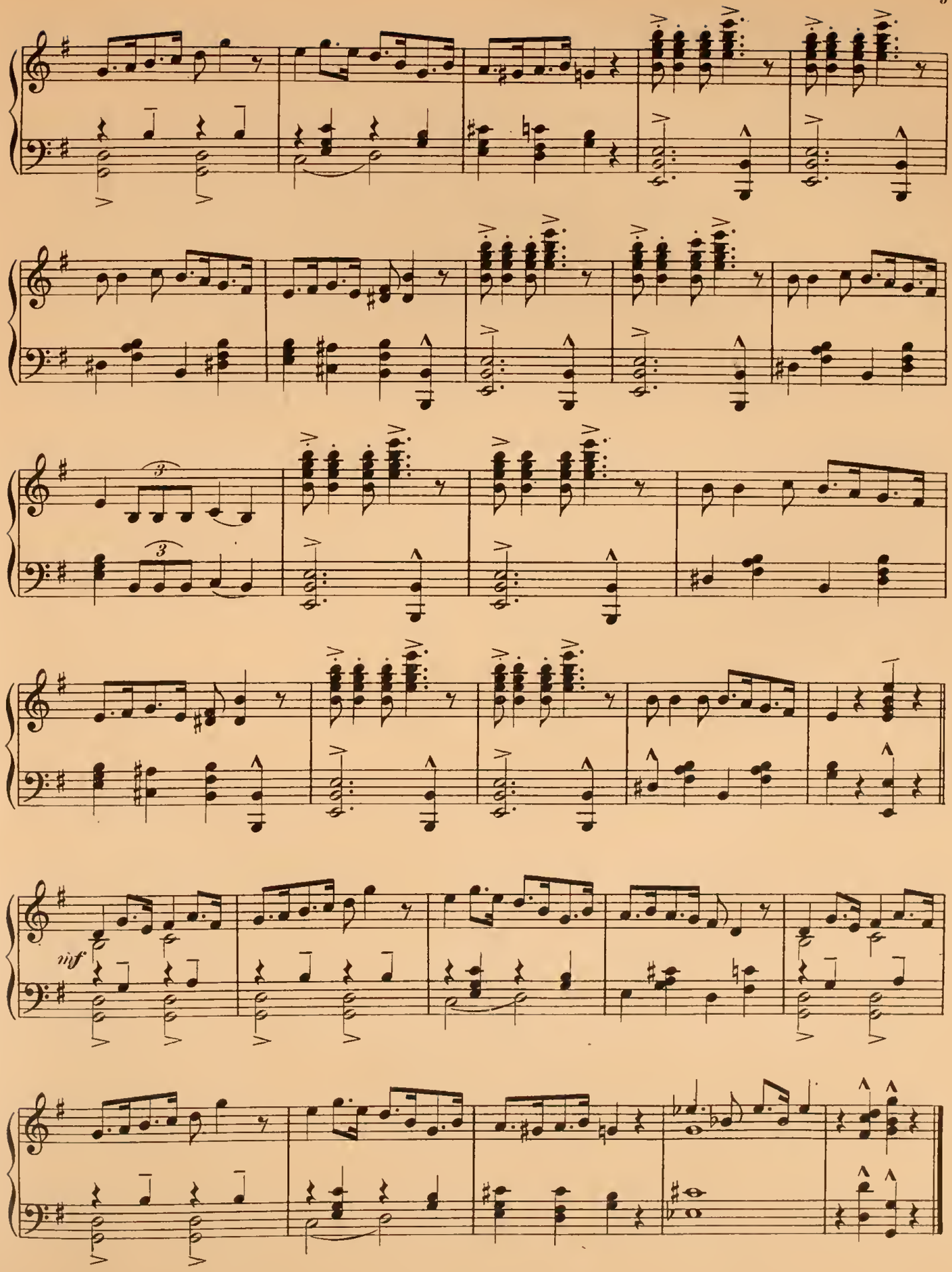
Trio.

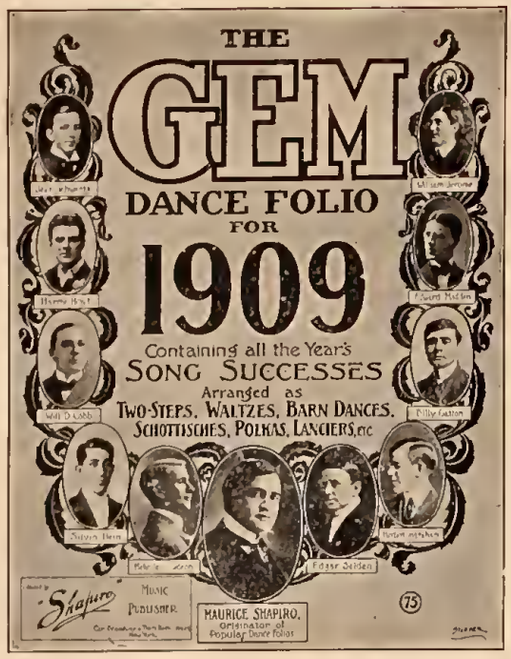





f
f
mf


3
3
mf

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- You'll Be Sorry Just Too Late / Would You Miss Me — Medley Waltz
- Wildflower / Billy Boy — Medley Two-Step
- Dixie Dan / Re-Incarnation — Medley Two-Step
- Won't You Waltz "Home Sweet Home" With Me / Budweiser's A Friend of Mine — Medley Waltz
- Because I'm Married Now / No Wedding Bells For Me — Medley Two-Step
- He Goes To Church On Sunday / And They Say He Went To College — Medley Two-Step
- Take Me 'Round In A Taxicab / Honor Bright, I Loves Yer Right, Old Pal — Medley Waltz
- Spooneyville / Wooing Time — Medley Schottische
- Nothing Bothers Me / That Would Never Make A Hit With Me — Medley Two-Step
- If You'll Walk With Me / I Love To Sit And Look At You — Medley Polka
- Never Introduce Your Bloke / Man That Wrote The Merry Widow Waltz — Medley Waltz
- Broncho Buster / My Pocahontos — Medley Two-Step
- When The Right One Comes Along / I Haven't Told My Mother Up To Now — Barn Dance
- When They're Bringing In The Corn / Darling — Medley Waltz
- Oh, You Kid / Somebody Ought to Tell Her Husband — Schottische / Barn Dance
- I Think I Oughtn't Ought To Anymore / I'm Going Away — Medley Two-Step
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# FLASHING EYES

INTERMEZZO TWO-STEP

BY

HENRY FRANTZEN

COMPOSER OF

"COLLEGE LIFE"

"SOCIETY SWING"

5

F. B. Haviland PUBLISHING COMPANY
NEW ZEALAND BLDG
BROADWAY & 37th ST. NEW YORK
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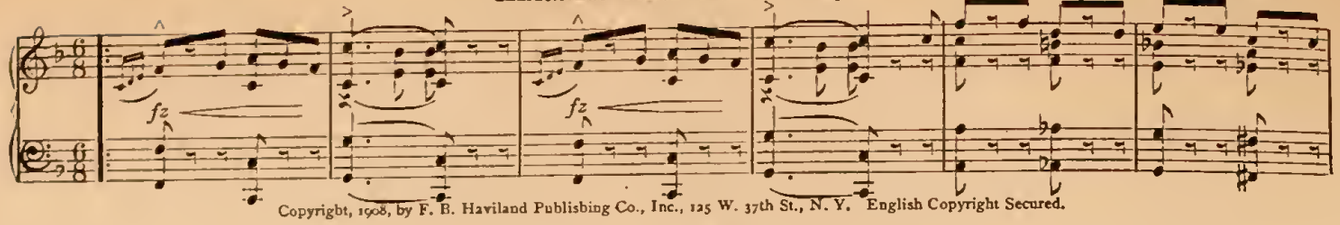
## Society Swing.

Characteristic March and Two Step.

HENRY FRANTZEN.

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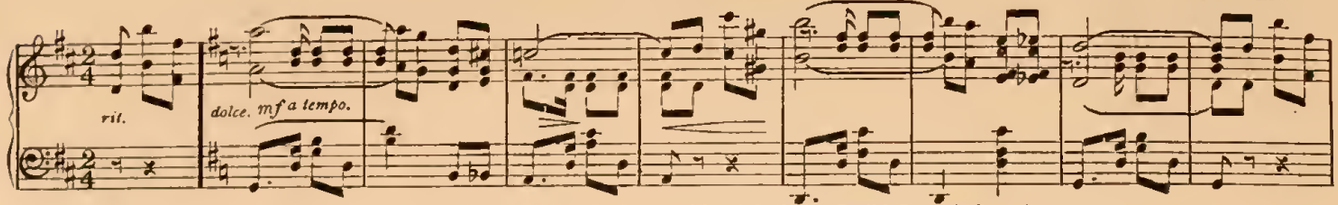
## Miss Mexico.

HENRY FRANTZEN.

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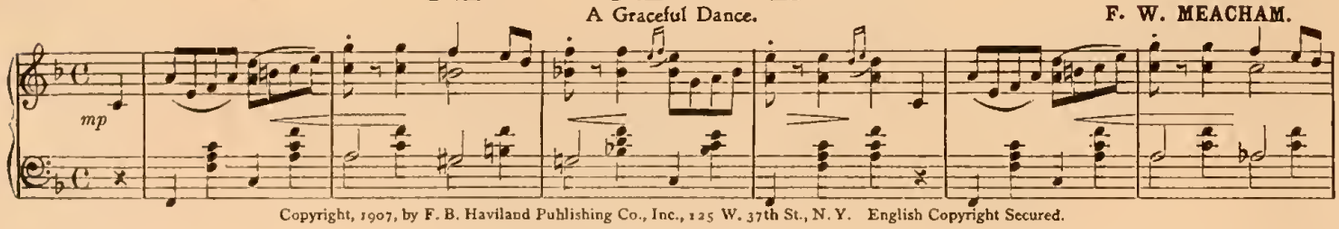
## Mellow Moon-Beams.

A Graceful Dance.

F. W. MEACHAM.

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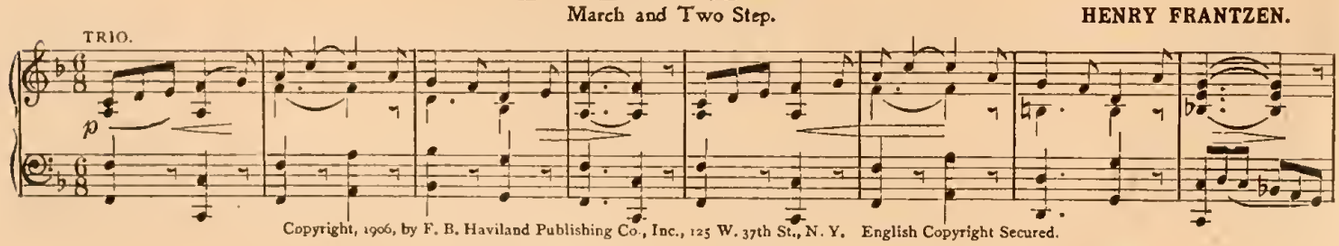
## In The Lead.

March and Two Step.

HENRY FRANTZEN.

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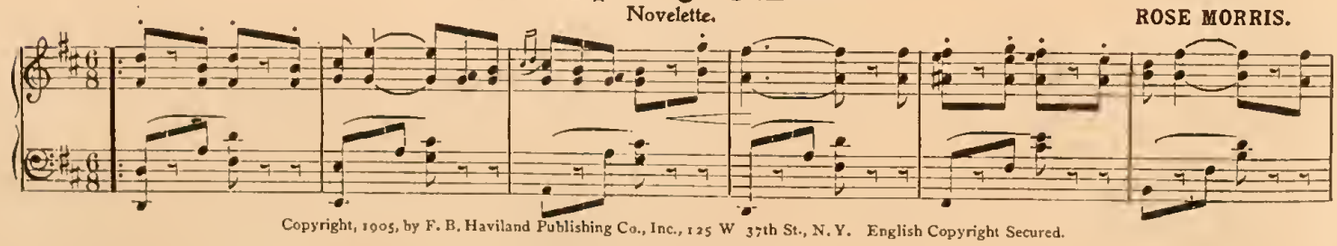
## A Spring Morn.

Novelette.

ROSE MORRIS.



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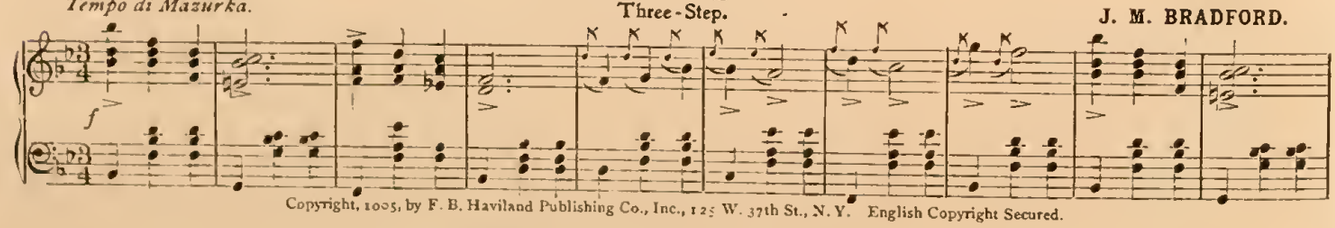
## Blue Eyes.

Tempo di Mazurka.

Three-Step.

J. M. BRADFORD.

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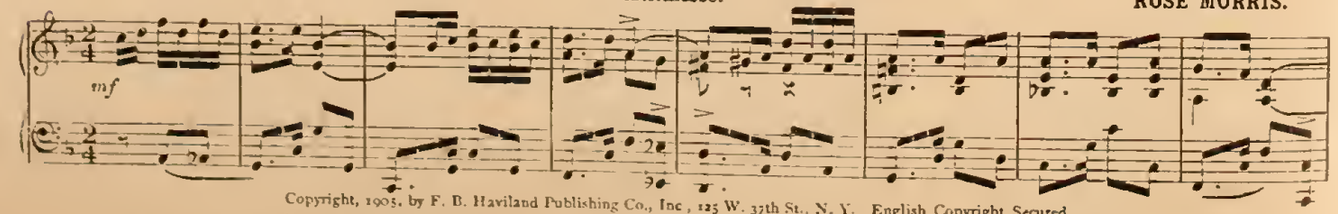
## A Summer Evening.

Intermezzo.

ROSE MORRIS.

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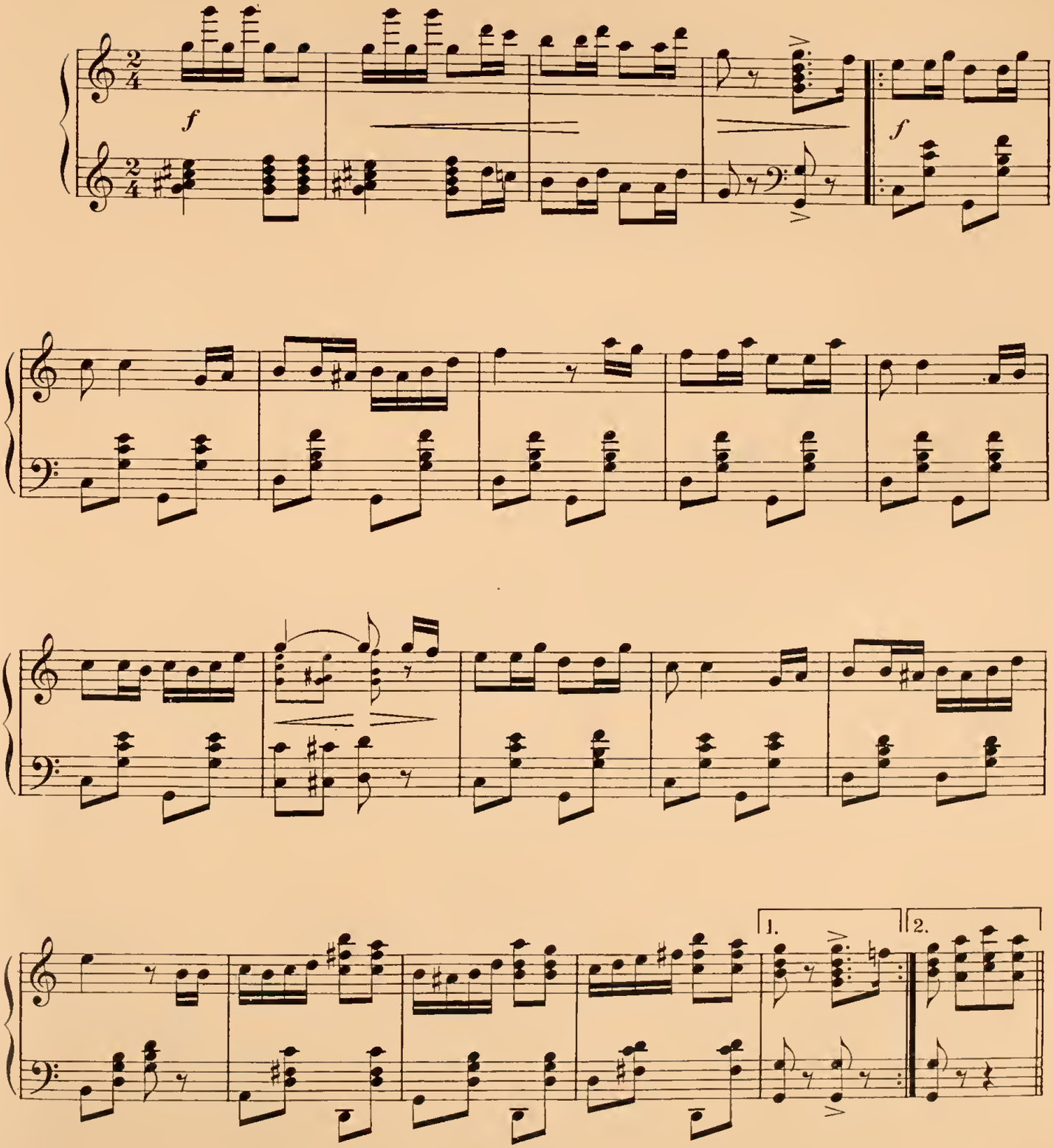
# Flashing Eyes.

## Intermezzo Two Step.

HENRY FRANTZEN.
Composer of "College Life" March etc.

Introduction.

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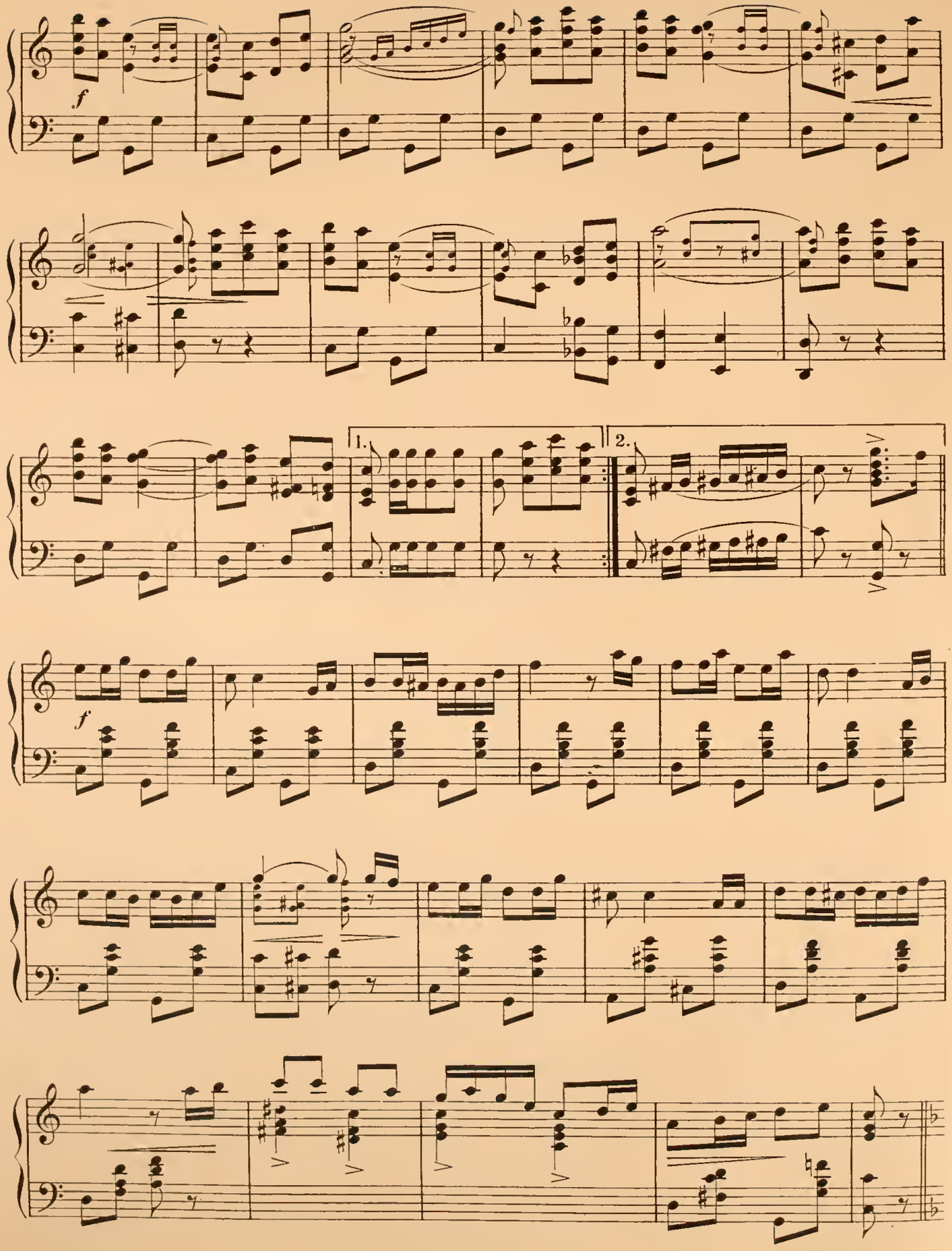




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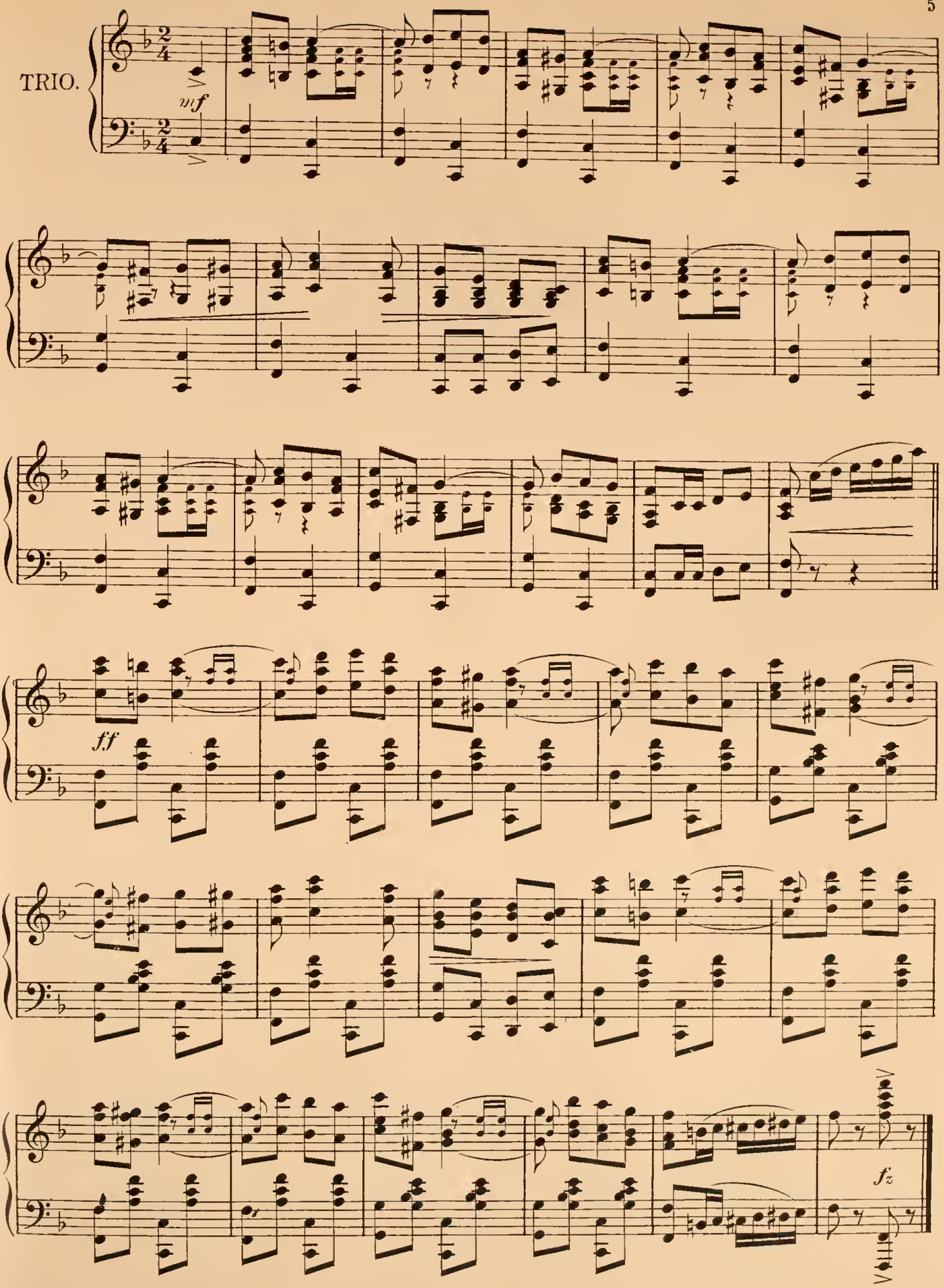




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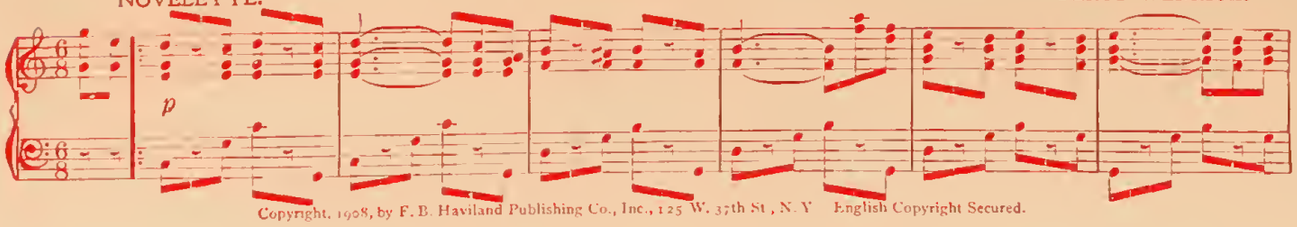


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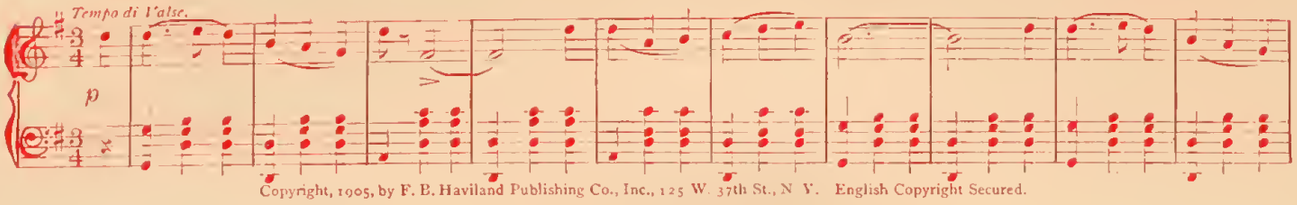


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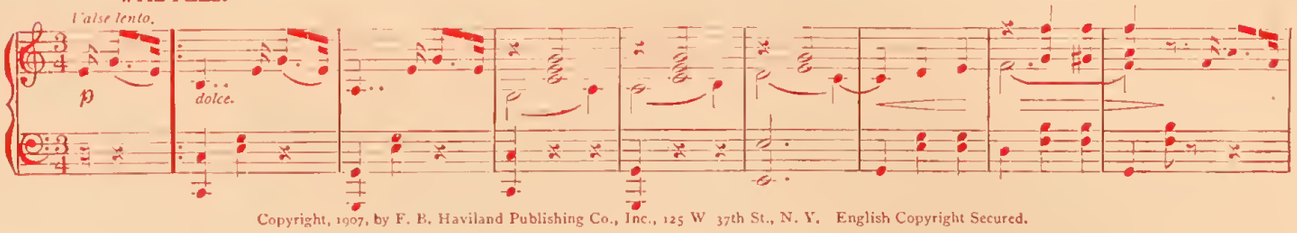


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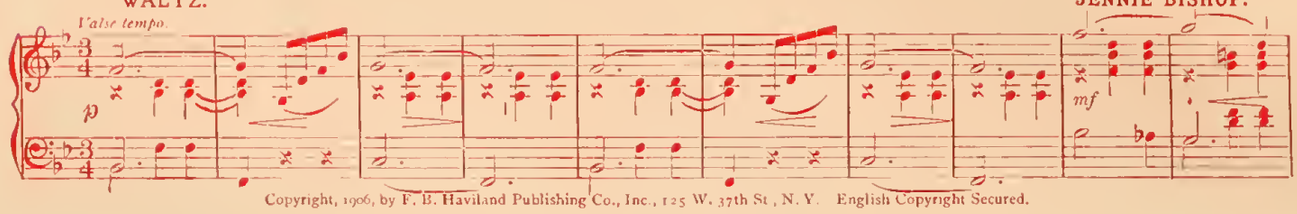


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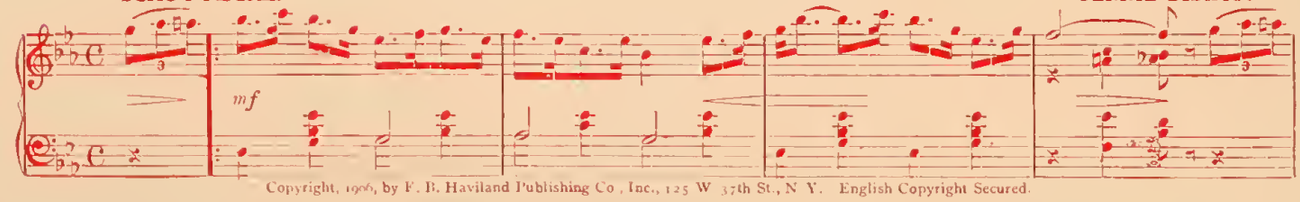


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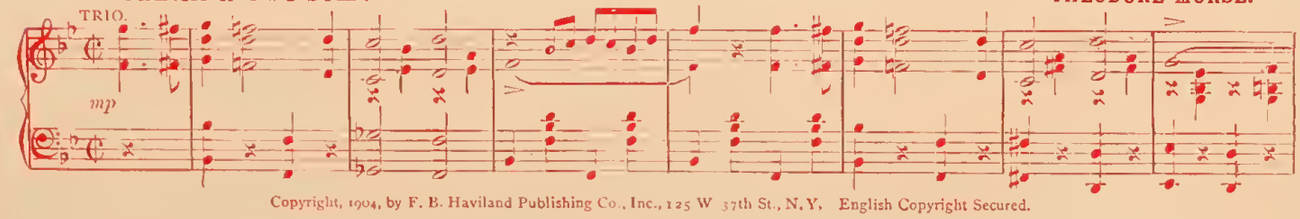


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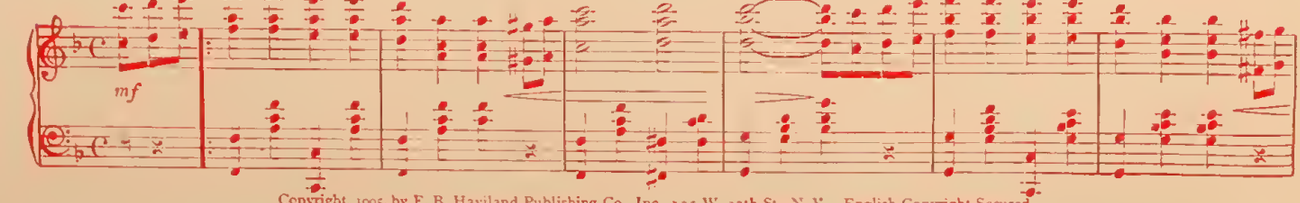


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# LONGBOAT

## INTERMEZZO

COMPOSED BY

ETHEL FERNANDEZ PONCE

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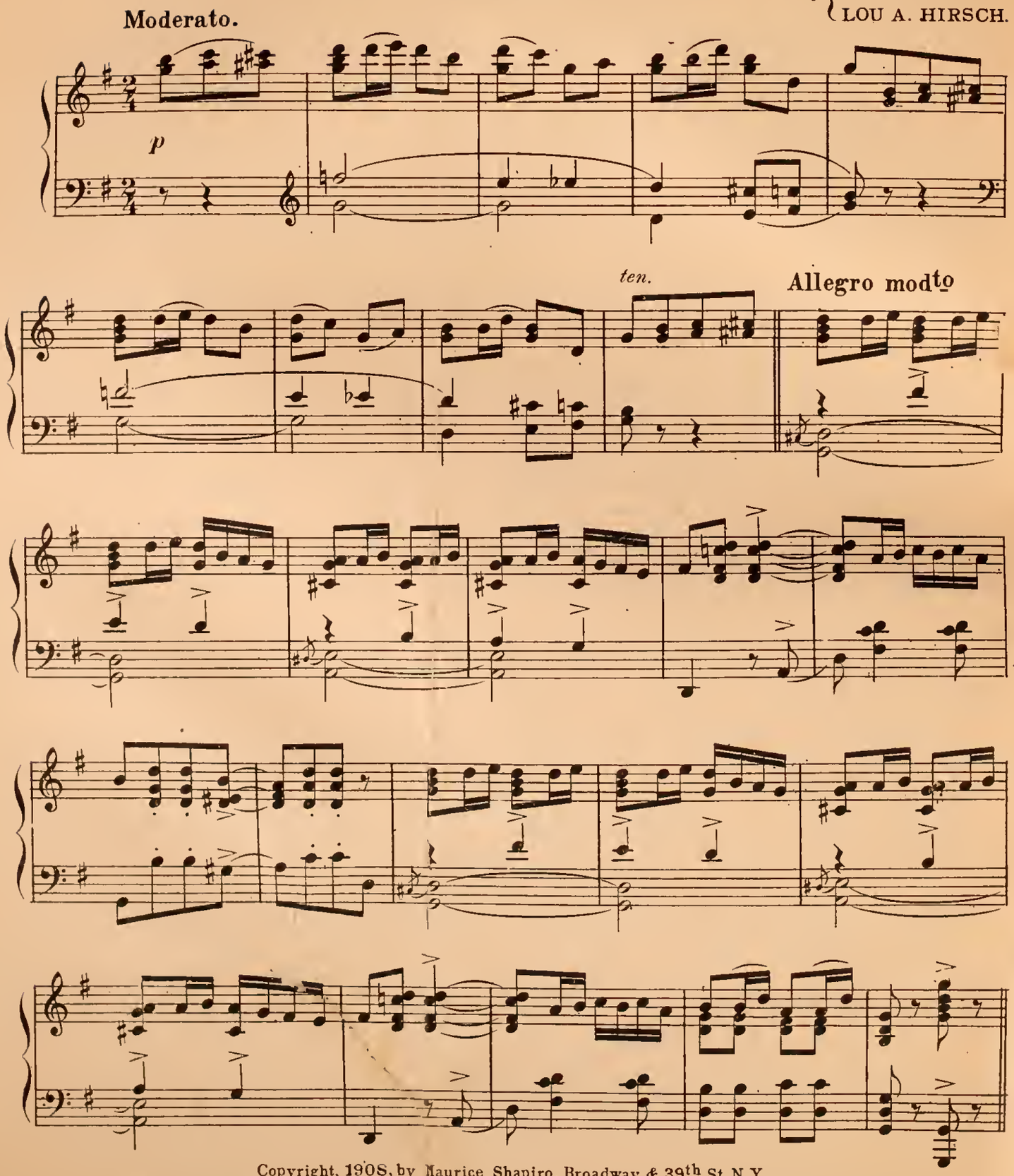
6

Try this over on your Piano.

# WILDFLOWER.

INTERMEZZO.

By { E. RAY GOETZ. and LOU A. HIRSCH.

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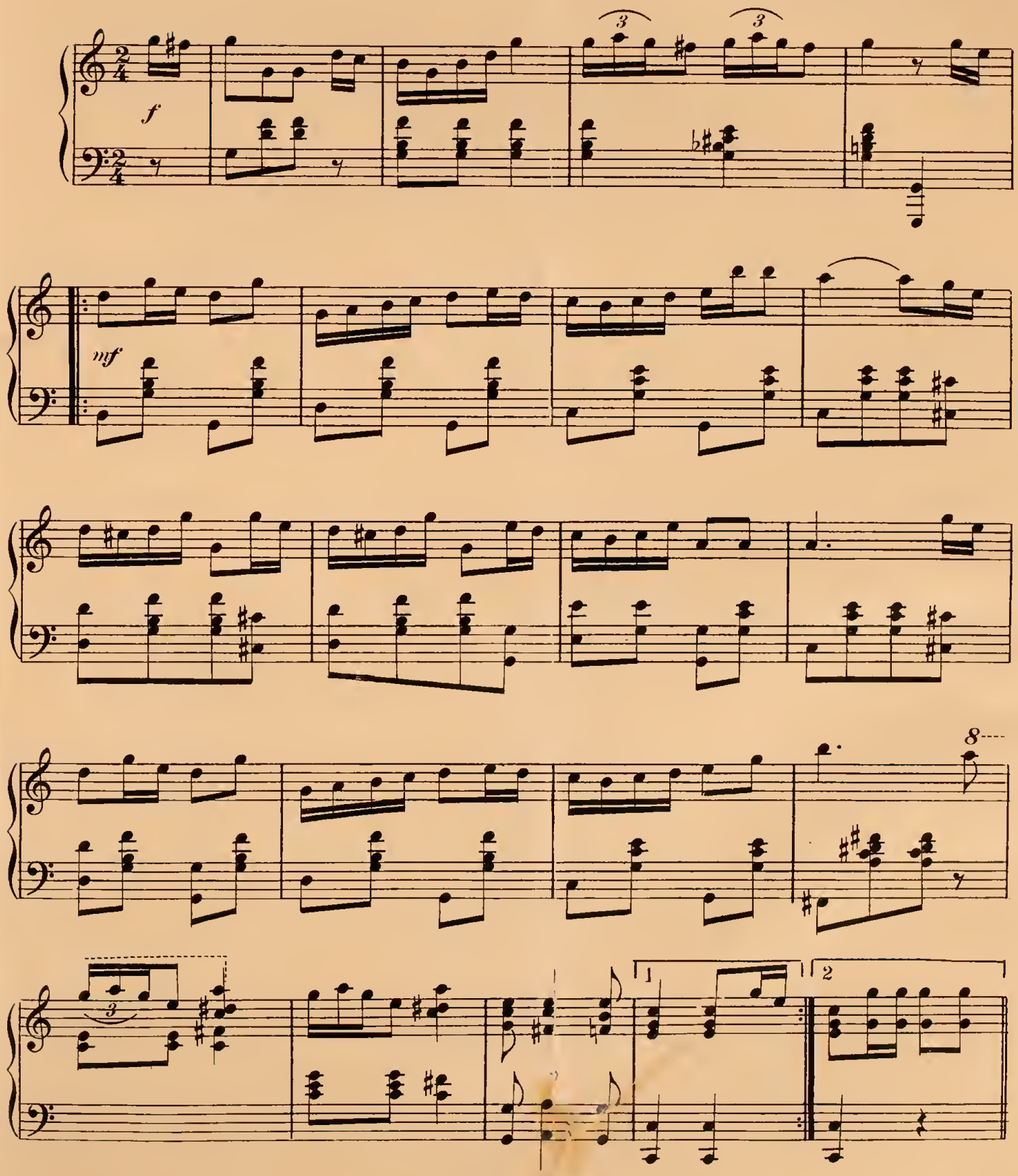
# Longboat

## Intermezzo Two Step

ETHEL FERNANDEZ PONCE

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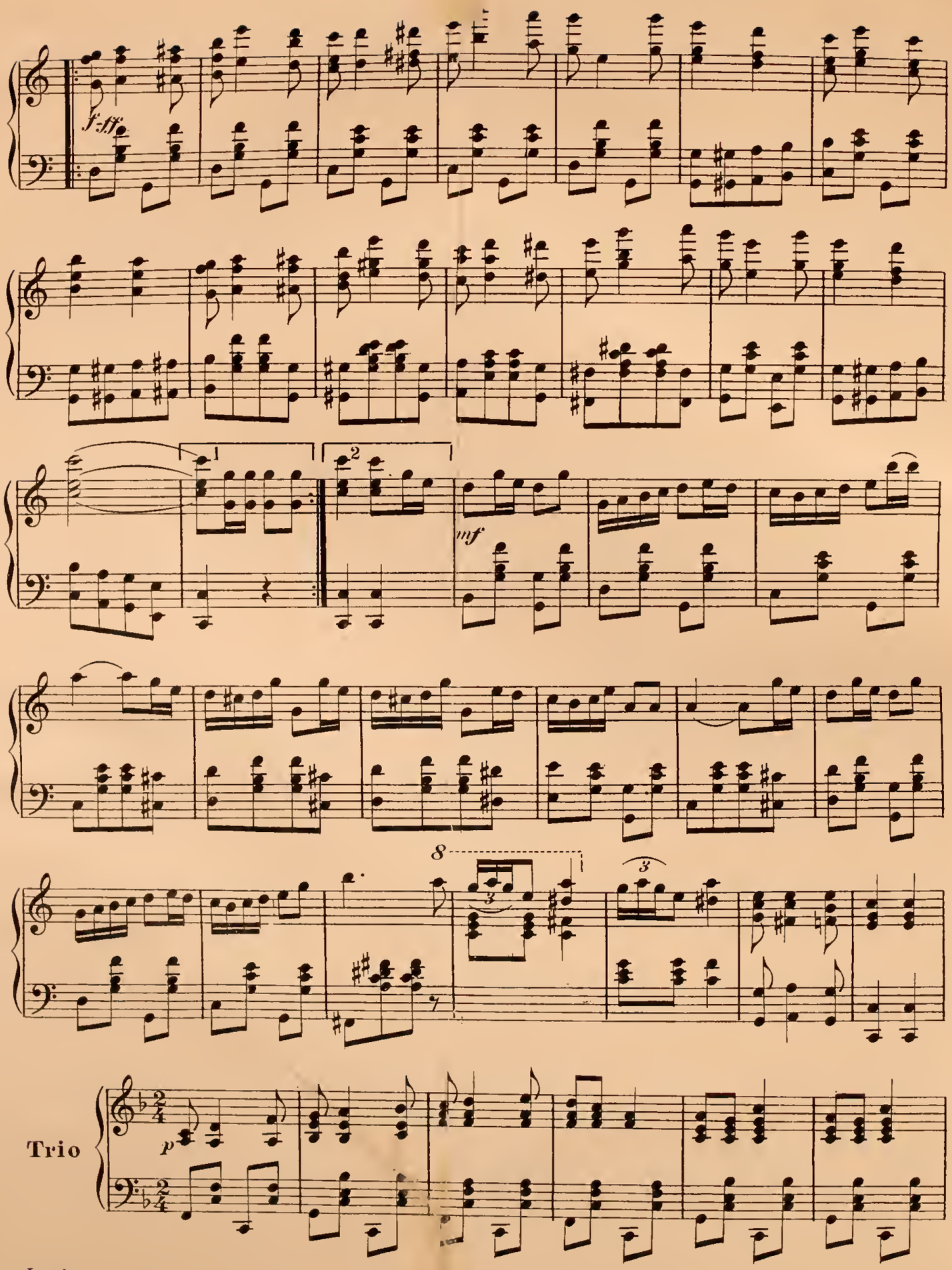
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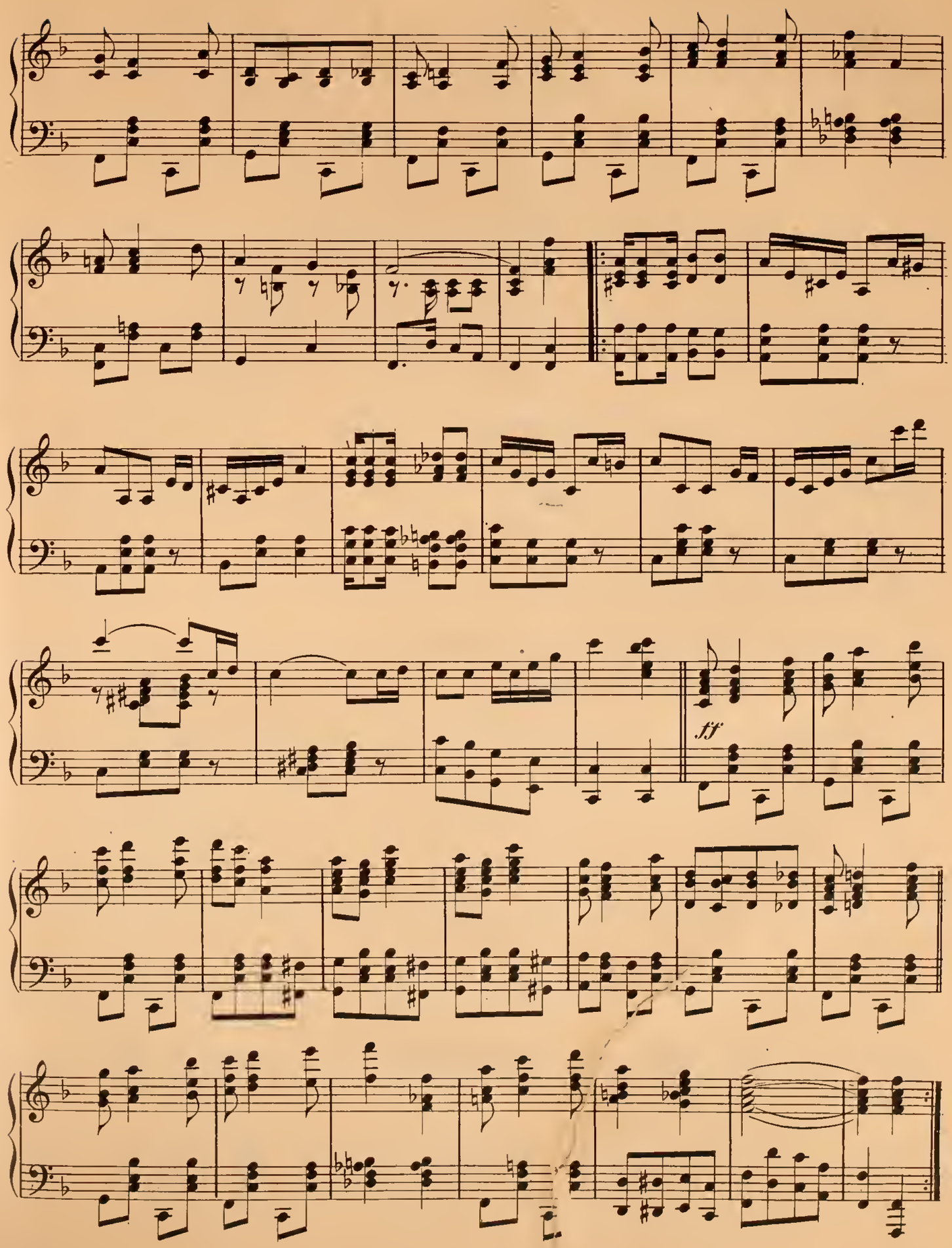
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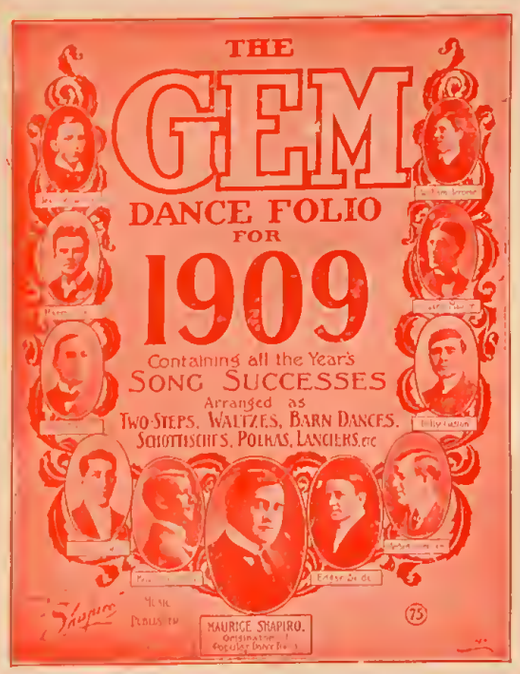


# THE GEM

# Dance Folio for 1909

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Would You Miss Me — Medley Waltz

Wildflower
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# VISION · OF

# SALOME

## VALSE

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FOLLIES

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COMPOSER·OF

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# Vision Of Salome.

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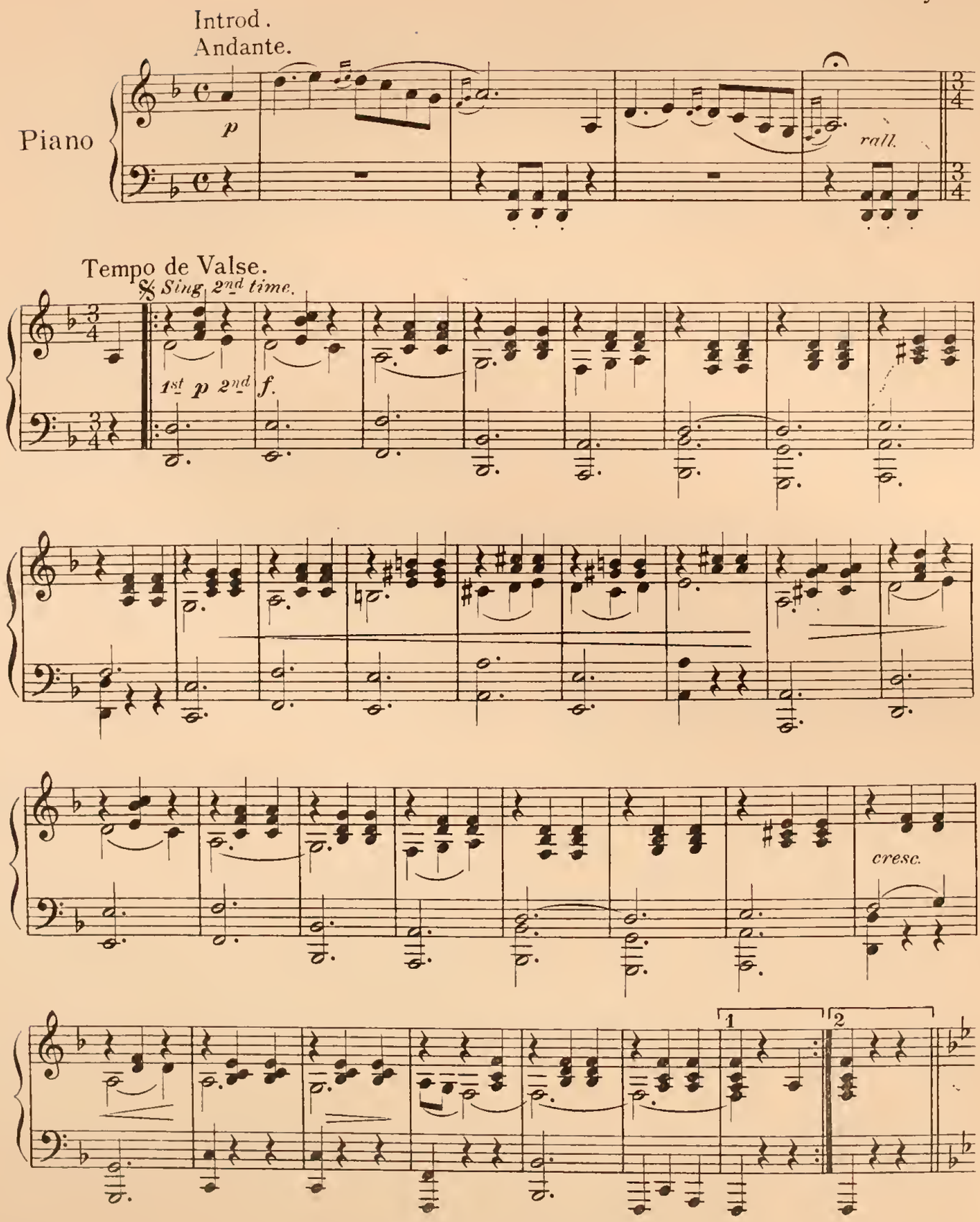




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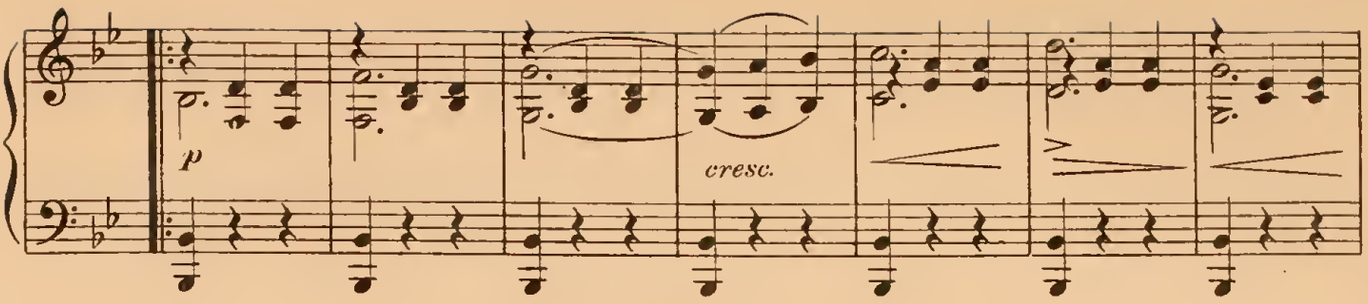
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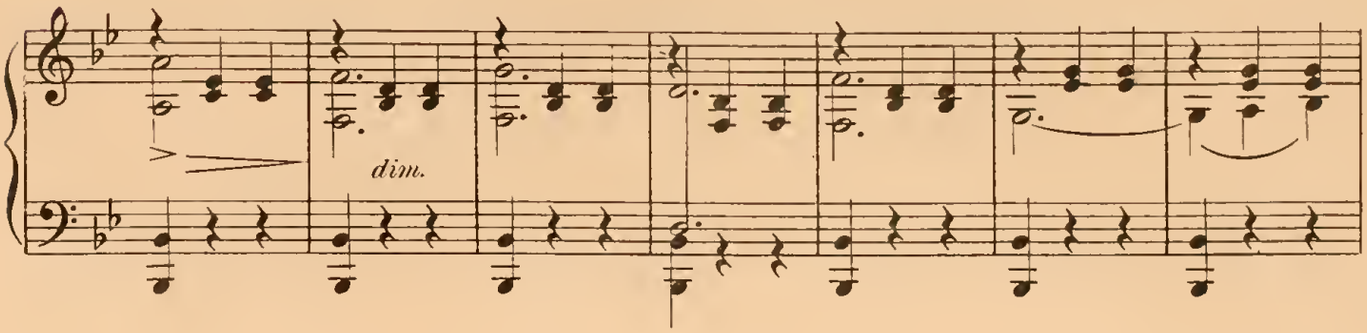
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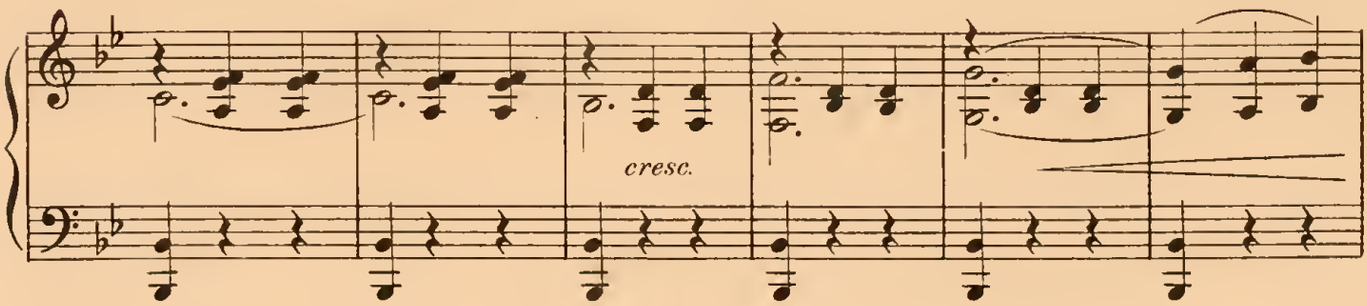
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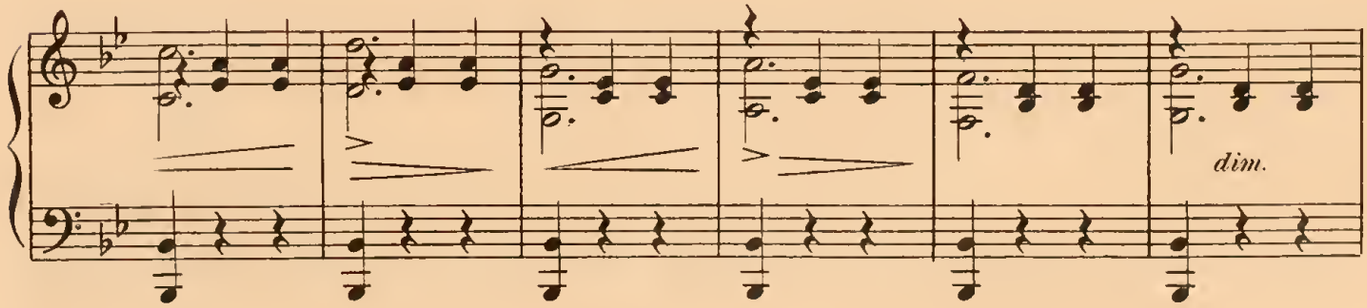
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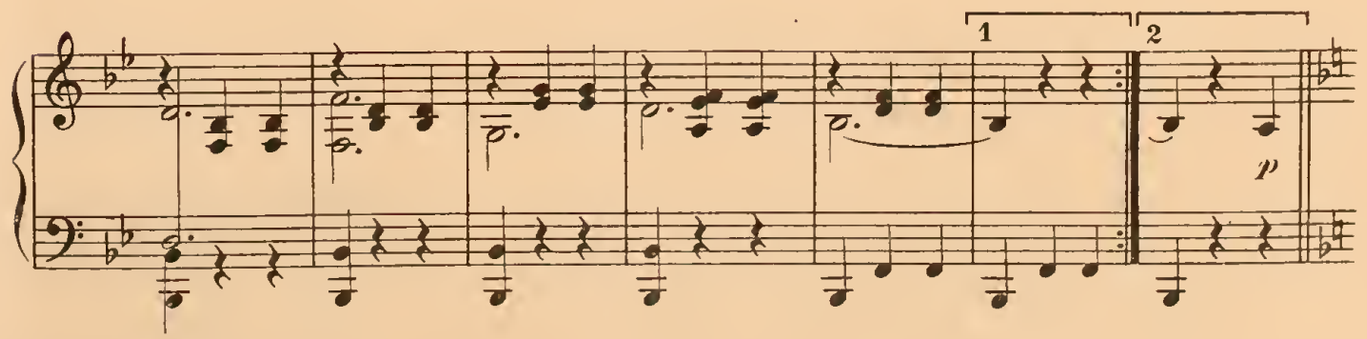
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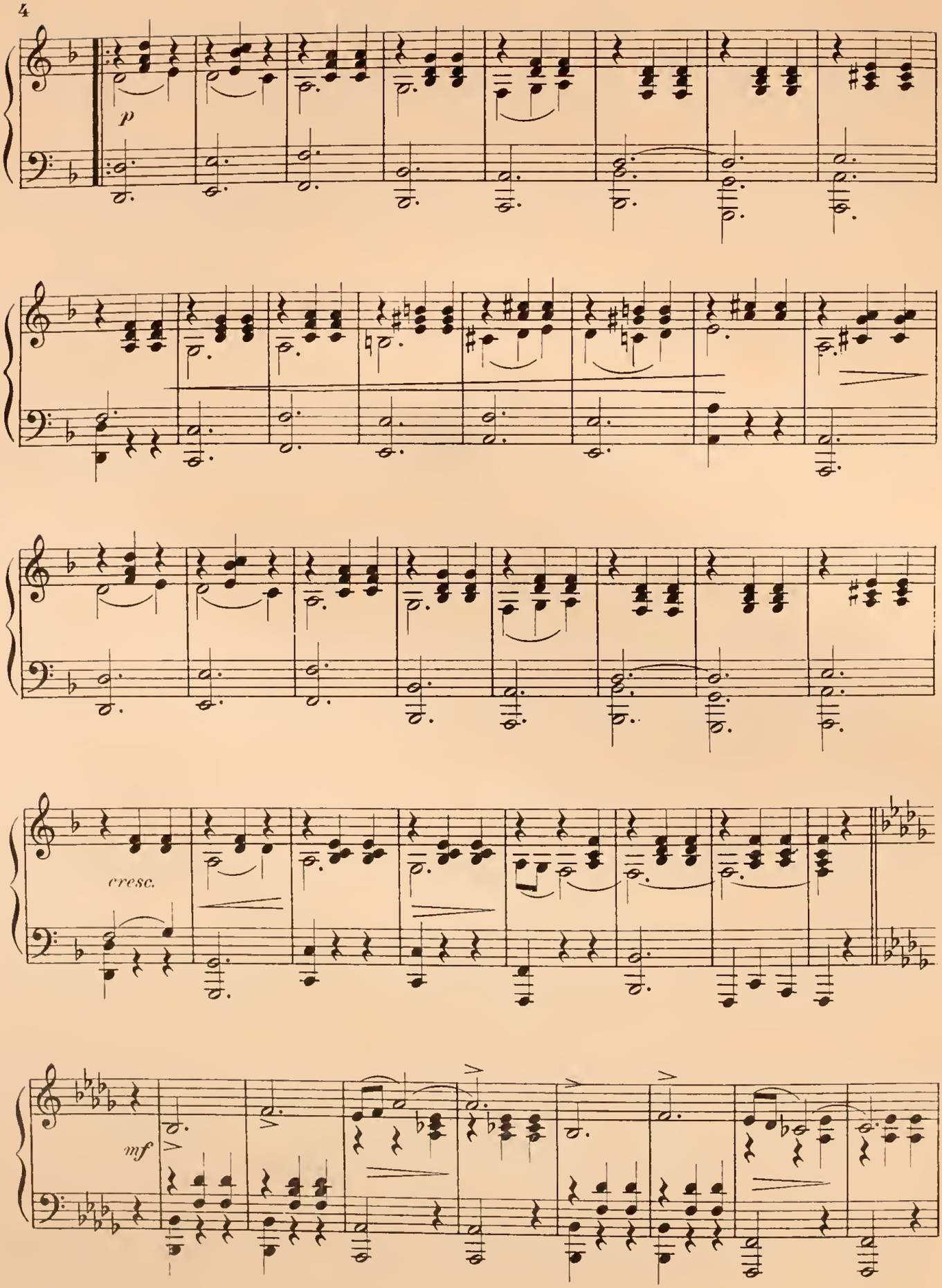
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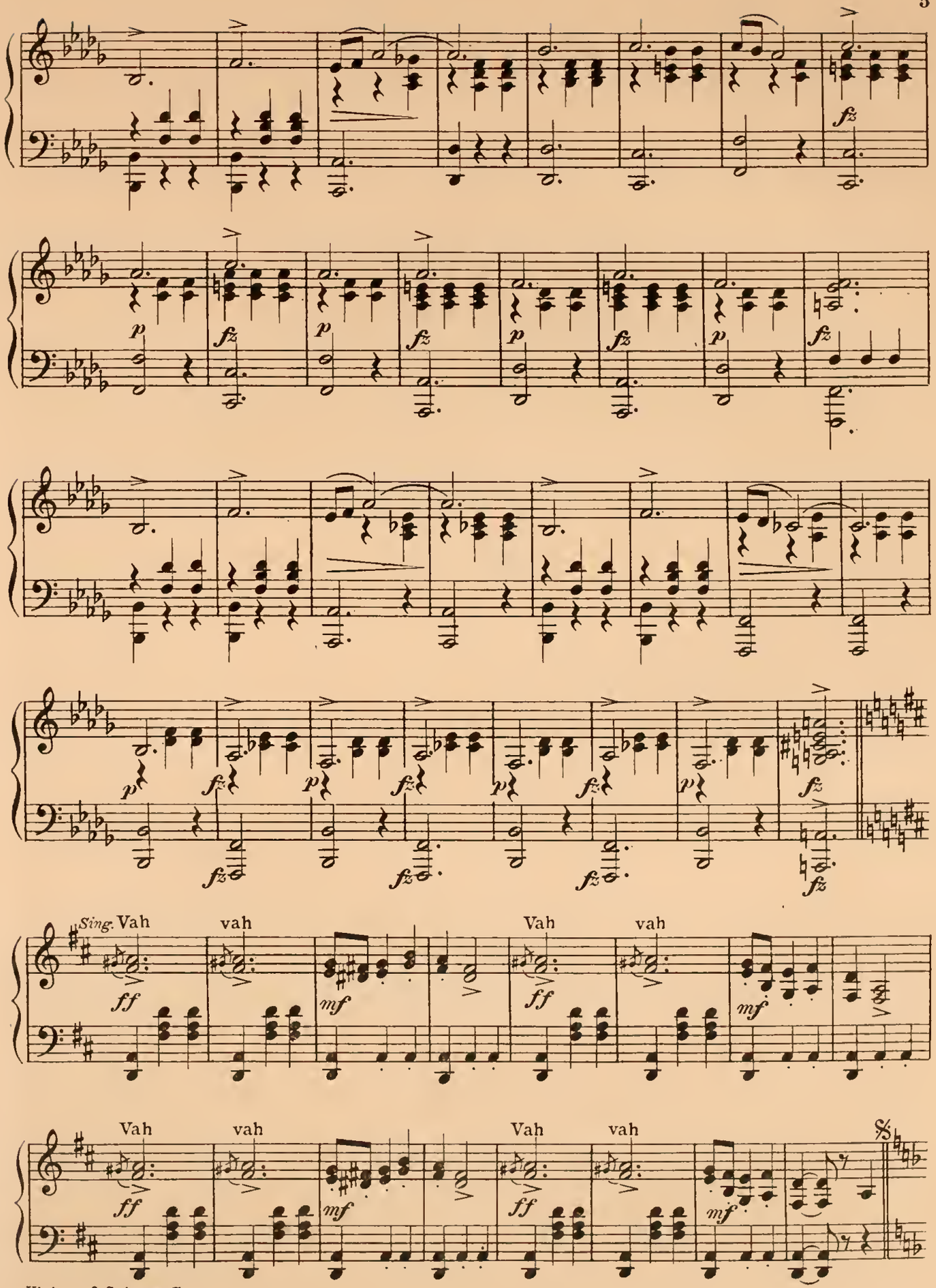
Sing. Vah
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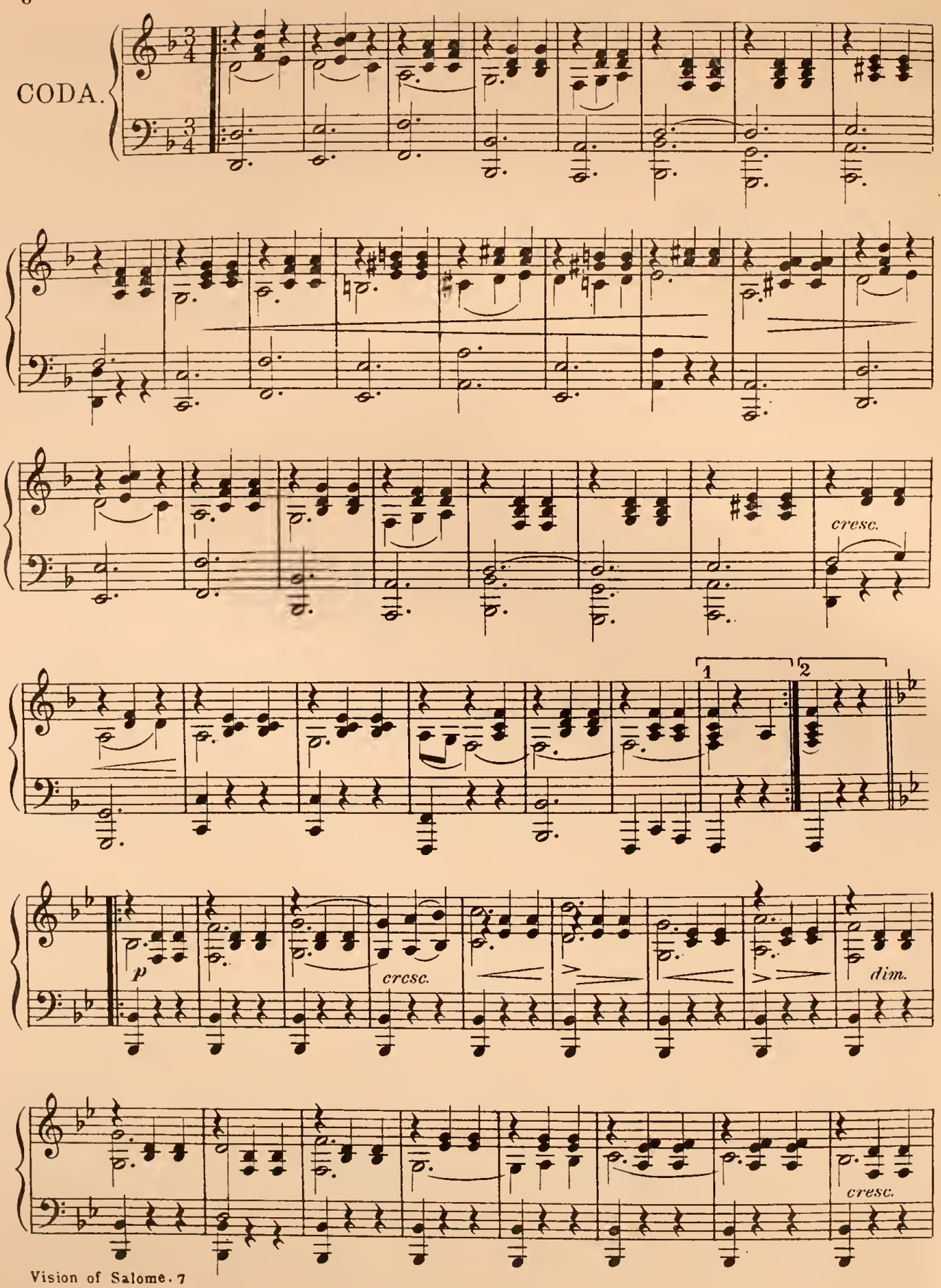
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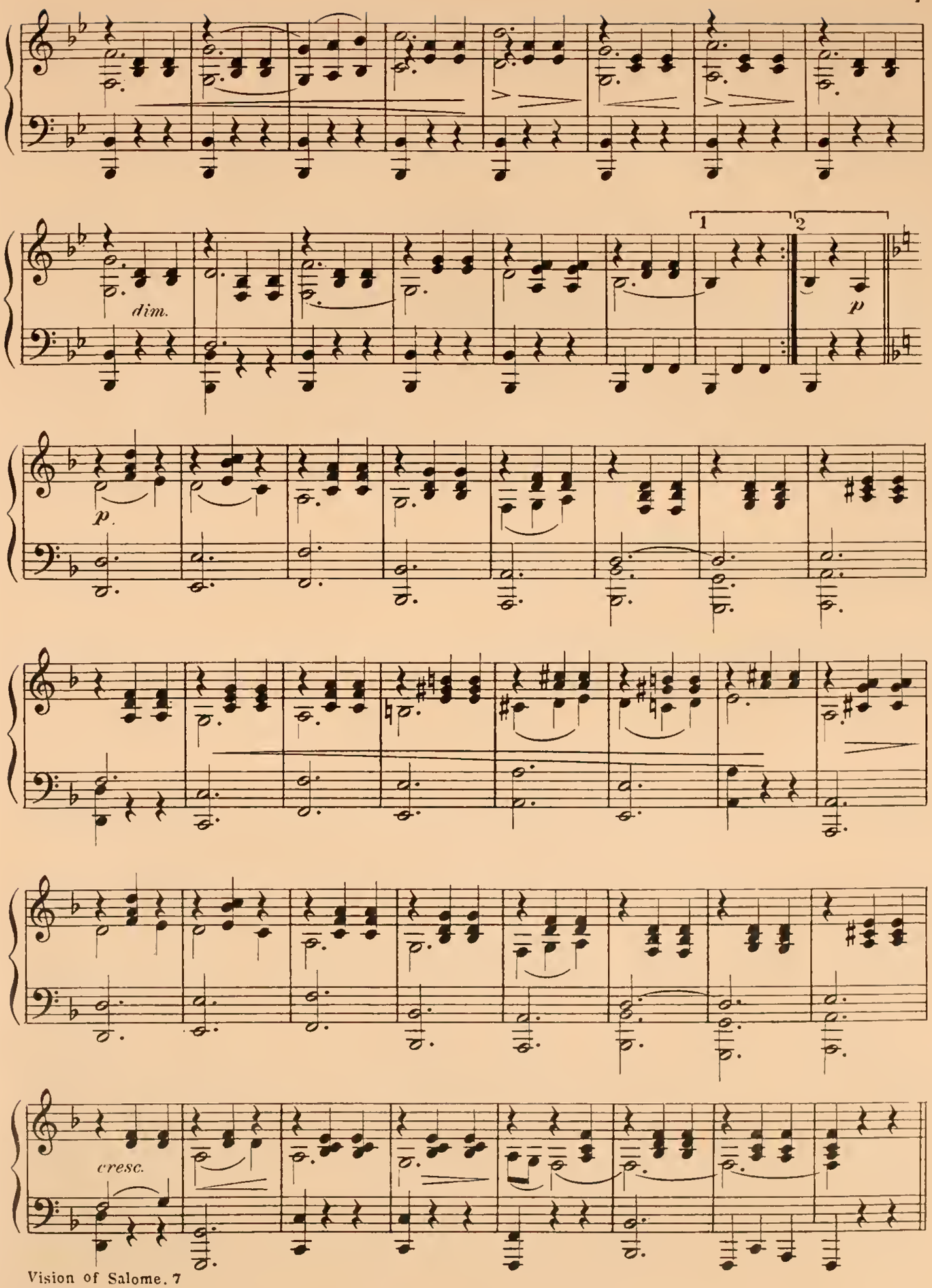
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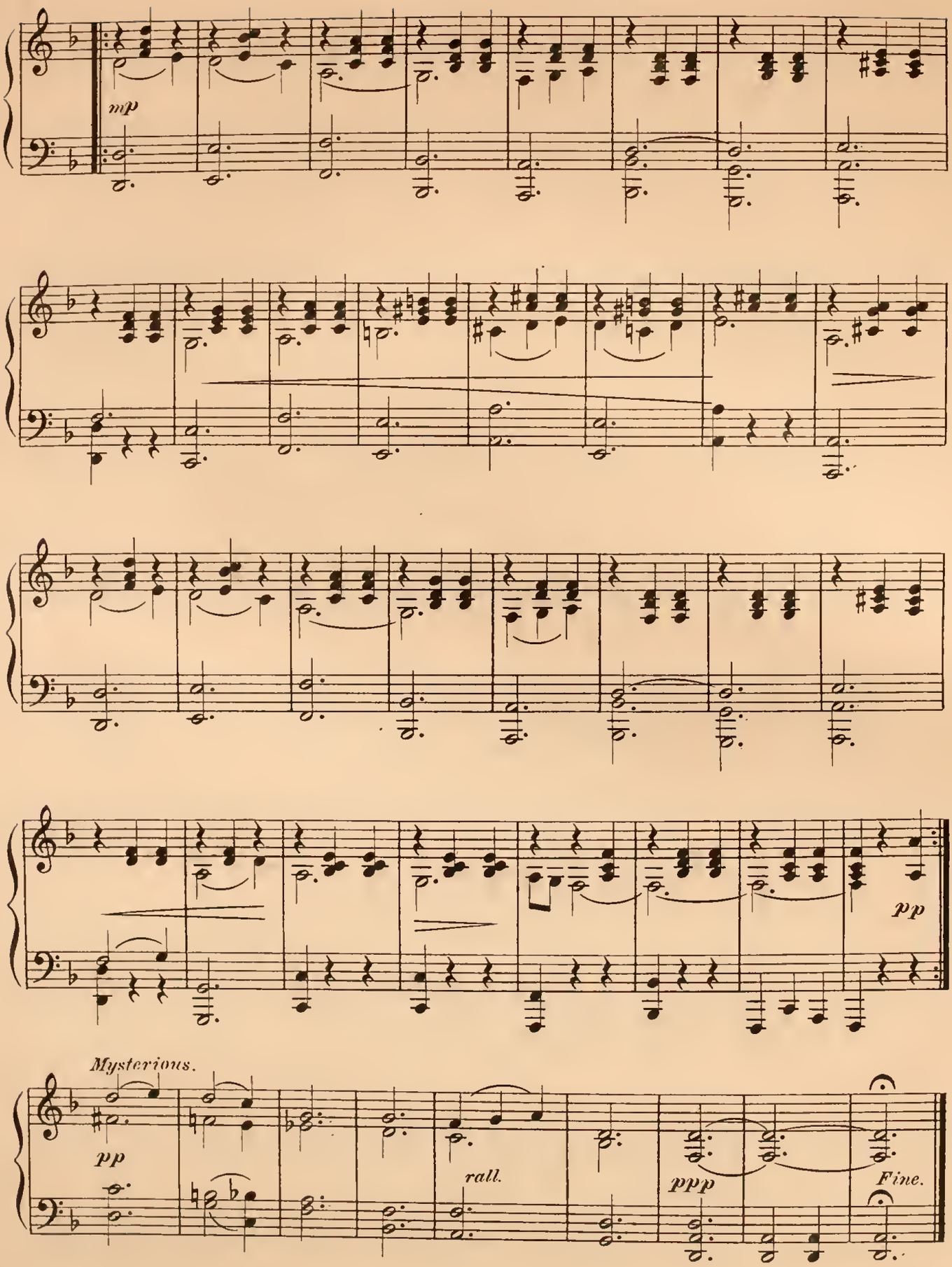
mp
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Mysterious.
pp
rall.
ppp
Fine.

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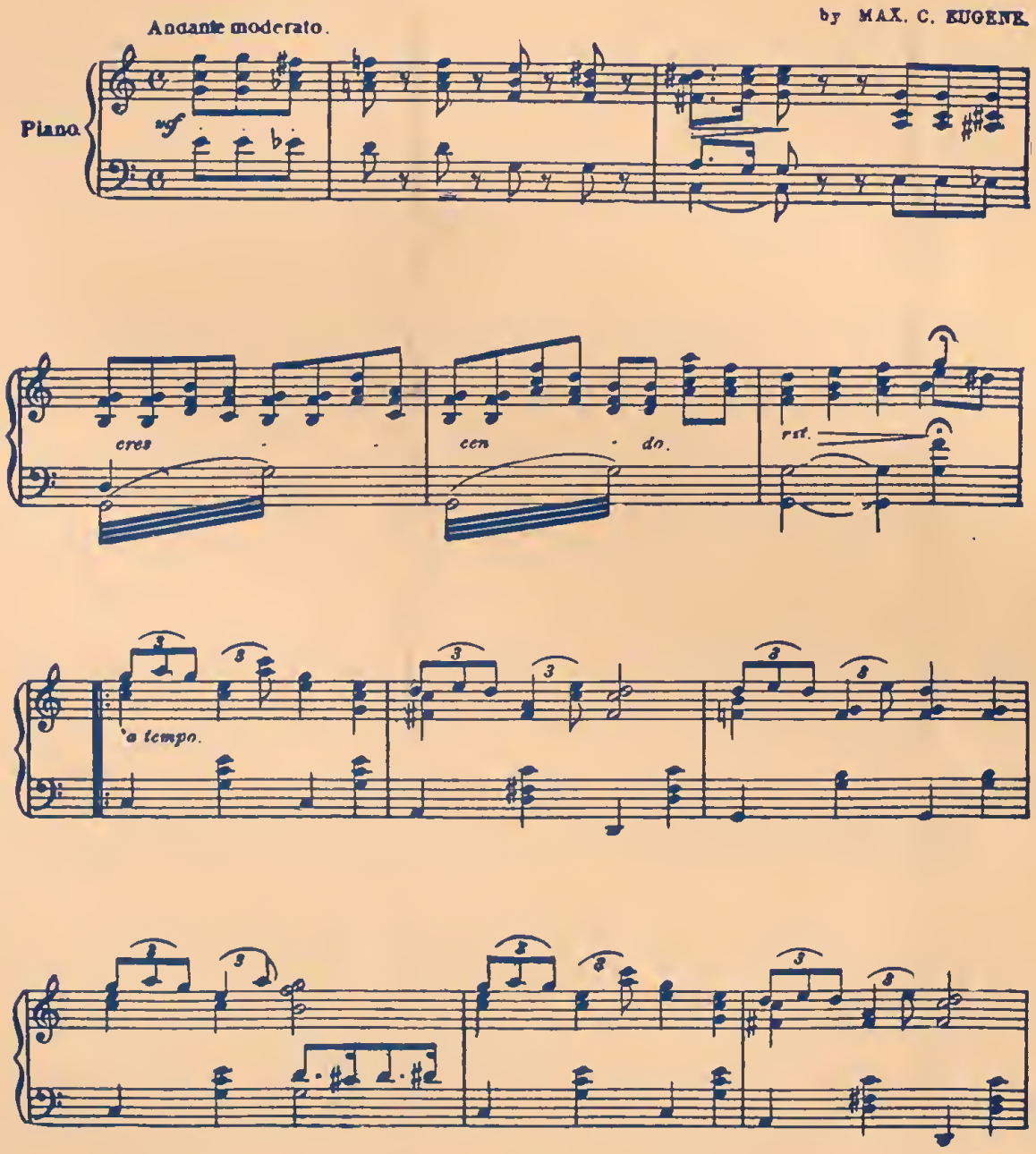


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# THE ARGENTINE

## (TANGO-DANCE)

Danced by MISS JULIA SANDERSON and MR. VERNON CASTLE

*In the Musical Play*

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*Music by*

## PAUL A. RUBENS

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# THE ARGENTINE TANGO

## AS DEMONSTRATED BY MR. GEORGE GROSSMITH

The gentleman should face his partner squarely, place his right arm round the lady's waist and allow the back of his thumb only to rest there, the open palm of his right hand being parallel with the floor.

He should hold the lady's right hand with the first and second finger and thumb only of his left hand, the bend of his left elbow and that of the lady's right elbow being at right angles and on a level with the shoulders.

*First Movement.* The gentleman moves forward; lady backwards. The gentleman advances the left foot, brings the right foot forward with a sort of sliding movement, the toe being well turned in, and places it directly in front of the left foot, allowing the latter to drop behind, the toe only lightly touching the ground, the left knee bent. He then advances the left foot again and repeats the movement; and in turning—whether the turn be complete, or only a part-turn to change direction—the couple must turn to the left only (as when reversing in any ordinary dance), and on no account must the couple turn to the right.

*Second Movement.* The gentleman moves backwards, and the lady forward. The lady now steps as did her partner in the first movement, and the gentleman as follows:—

He starts backwards with the right foot, places the left foot immediately behind it with a sliding sweep upwards, the toe pointed inwards, and places it immediately behind the right foot; as he does so, swings the right toe inwards, allowing the heel of the right foot to remain firmly on the ground and slightly bending the right knee; he then carries the right foot behind the left and continues the movement—this being the action of the lady during the gentleman's first movement.

Between the two movements the couple do a complete or half-turn, as in a waltz reverse.

*Third Movement.* The gentleman places the right foot over the front of the left, the lady at the same time placing her left foot over the front of the right; the gentleman then brings the left foot, which is well behind, in a circular sweep over the front of the right, thus turning his body from facing left to facing right; the lady reversing his movements so that the couple face simultaneously the same ways. They repeat this movement two or three times, and then:

*Fourth Movement.* The gentleman starts forward with the right foot; the lady simultaneously with the left, their knees practically touching; he then brings the left foot forward with an outward sweeping movement. (It is this movement of brushing the ground with the inward-turned toe that is the actual "Tango" step, and which occurs in all the figures. Although apparently against all orthodox rules of dancing, both knees are bent inwards and toes turned inwards throughout the "Tango" Dance.)

The lady simultaneously sweeps her right foot forward in the same manner; they then both lean forward, well bending the knees; after taking two steps forward in this manner, they quickly face the reverse way without however changing the position of the arms, his left and her right foot are advanced with the knees touching, the "Tango" step immediately following with his right and her left, then the bending of the knees, and so on.

*Variations.*

These are numerous—the most popular being the performance of the first and second movement with the gentleman standing immediately behind the lady, holding her right hand with his right, their left arms being free. Also, after the "Tango" step is performed, the foot that is behind is brought up with a sharp click alongside and parallel to the other foot, the latter immediately being advanced as if it were "kicked away."

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ADOLPH FÜRSTNER, 18, RUE VIGNON, PARIS.

# THE ARGENTINE

## (Tango Dance.)

from "THE SUNSHINE GIRL."

PAUL A. RUBENS.

**INTRO.**
**Allegro moderato.**

PIANO.

*ff*

l.h.

Ped. * Ped.

**Meno mosso.**

*mf*

**DANCE.**

*mp*

C 6487

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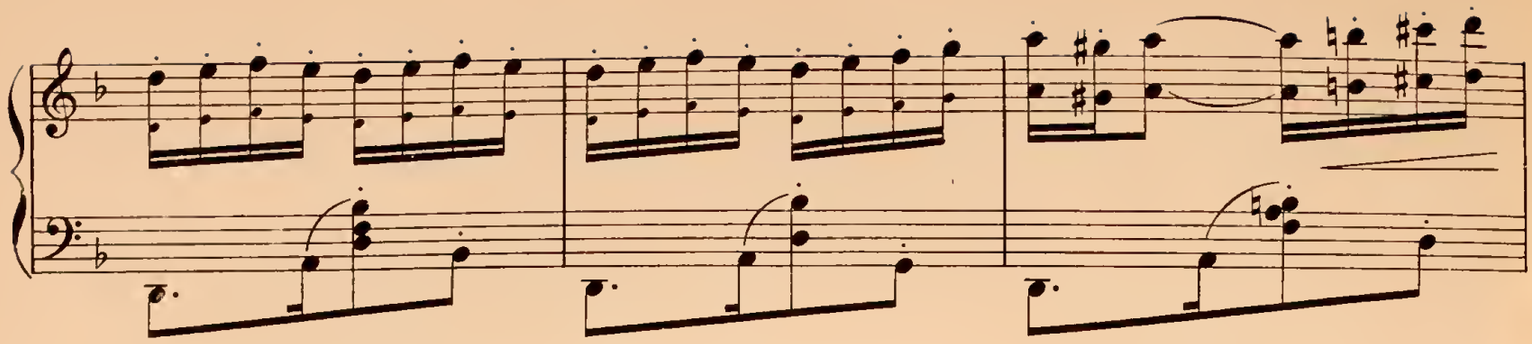
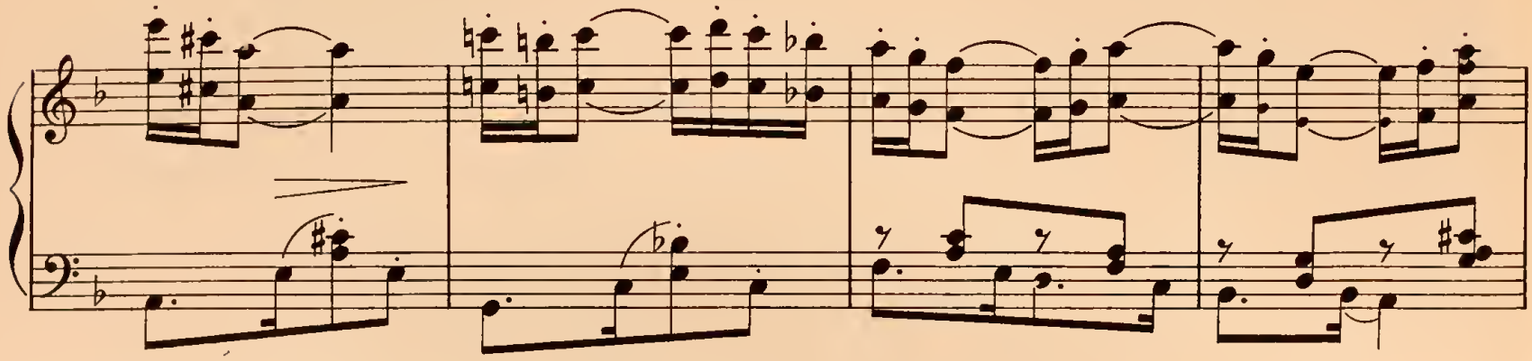
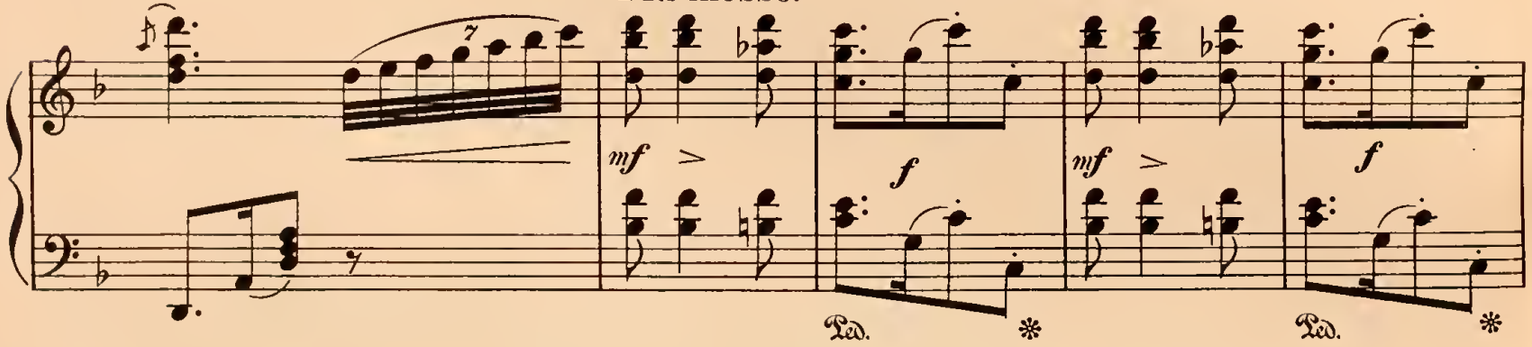




Più mosso.

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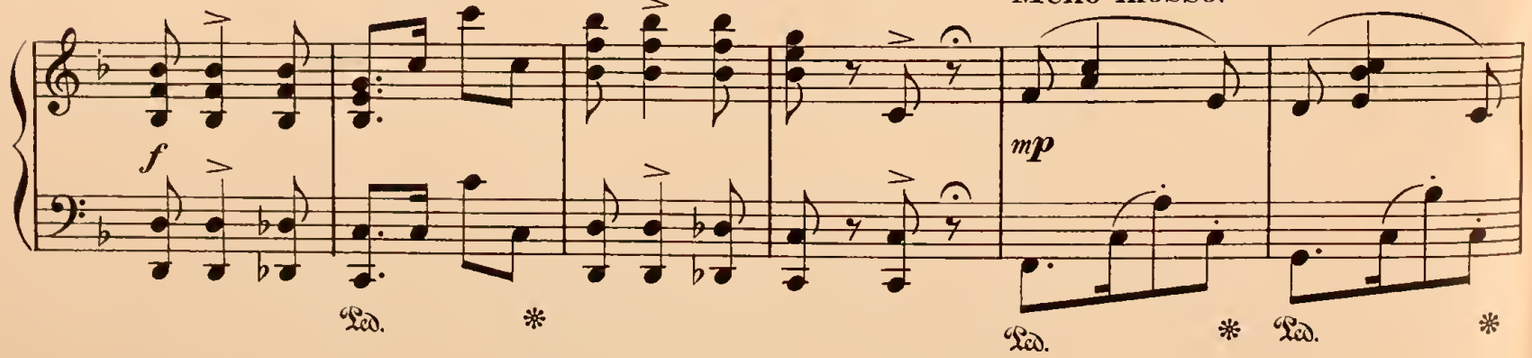
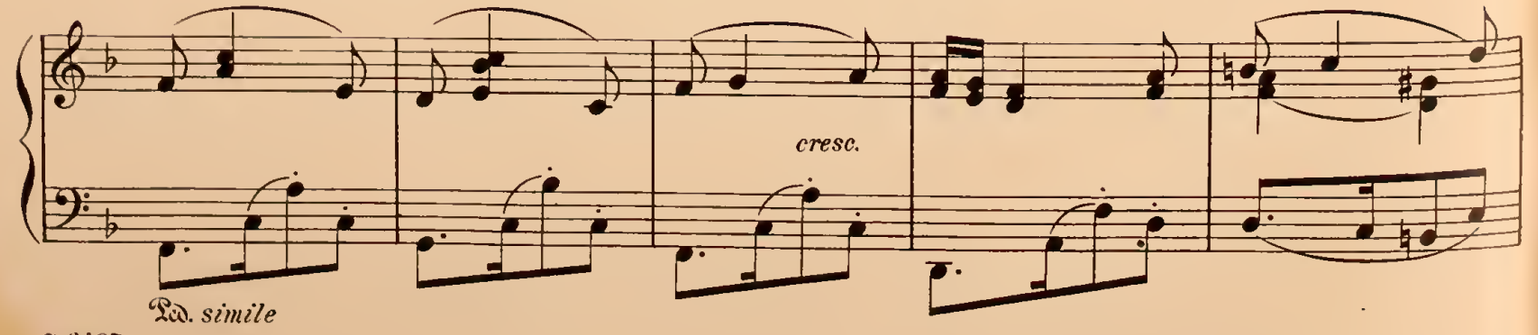
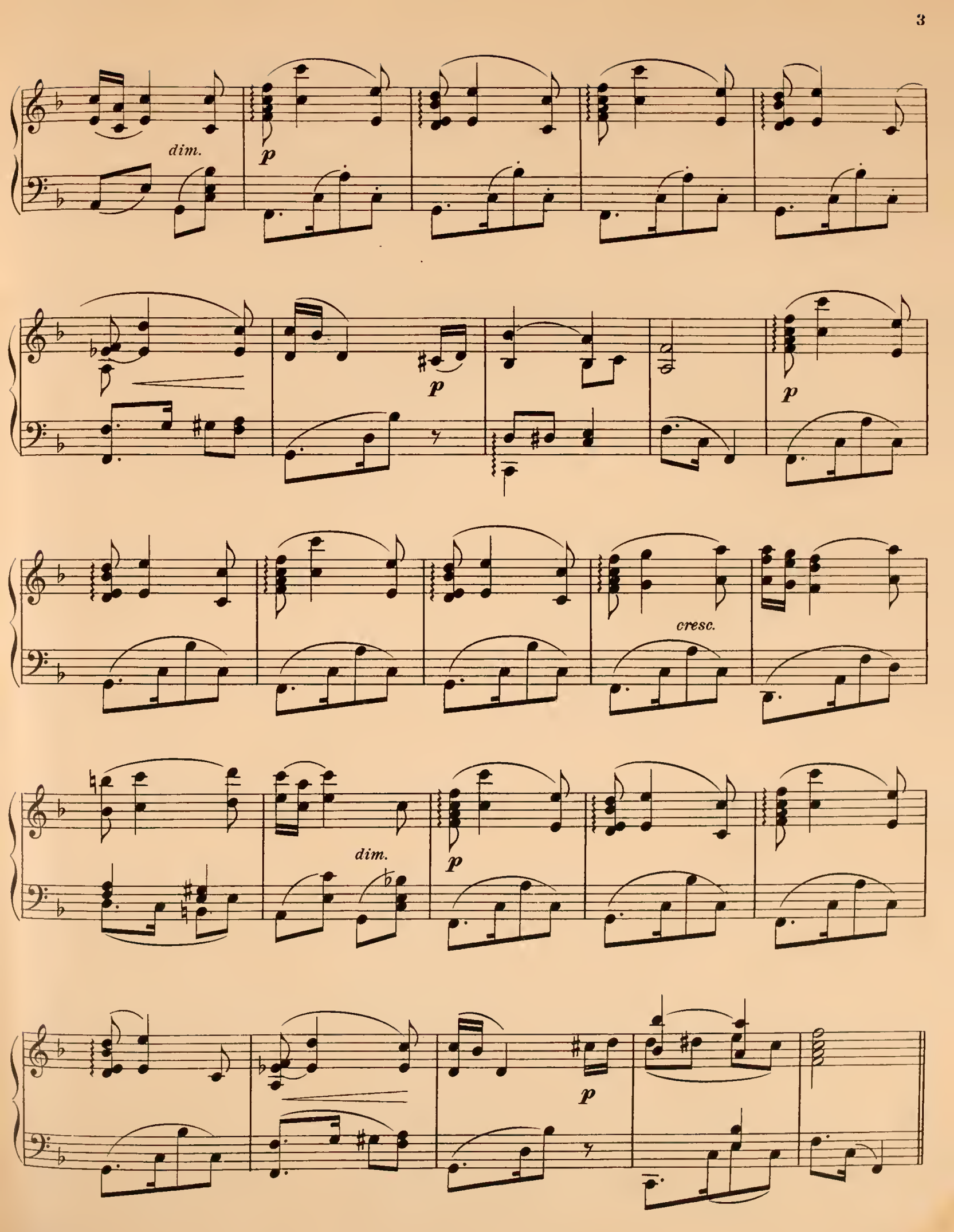



dim.
p
p
p
cresc.
dim.
p
p

Tempo I.

*mp*

Più mosso.

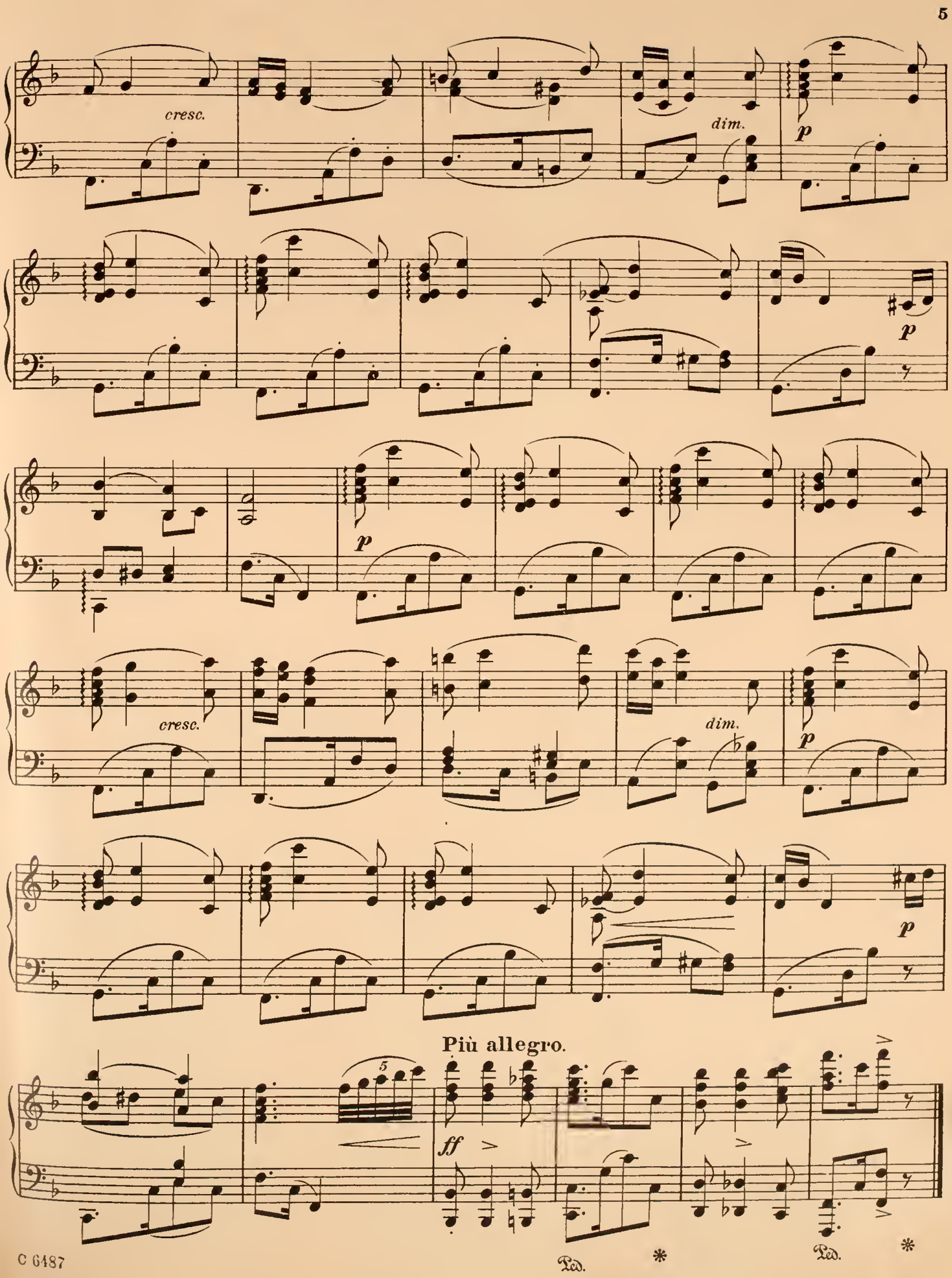
*mf* *f* *mf* *f* *f*

Ped. * Ped. * Ped. *

Meno mosso.

*mp*

Ped. * Ped. * Ped. *simile*


cresc.
dim.
p
p
p
cresc.
dim.
p
p
Più allegro.
5
ff
Ped.
*
Ped.
*

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*à Mlle France Hamilton.*

Specimen

# L'AMOUR DÉFENDU.

(Forbidden Love)

## Valse-lente.

HENRI J. van PRAAG

INTRO.
Presto.

Tempo di Valse, moderato.

PIANO.

*f*

Valse grazioso.

*p*

*mf*

*p*

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AND
## WALTZ

FOR
PIANO SOLO

*By*
JEAN GILBERT

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Price, 60 cents

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# Puppchen

## One-Step. Intermezzo

Jean Gilbert
Arranged by E. Urbach

Moderato

Piano

*p*

*p*

*ritard.*

*p*

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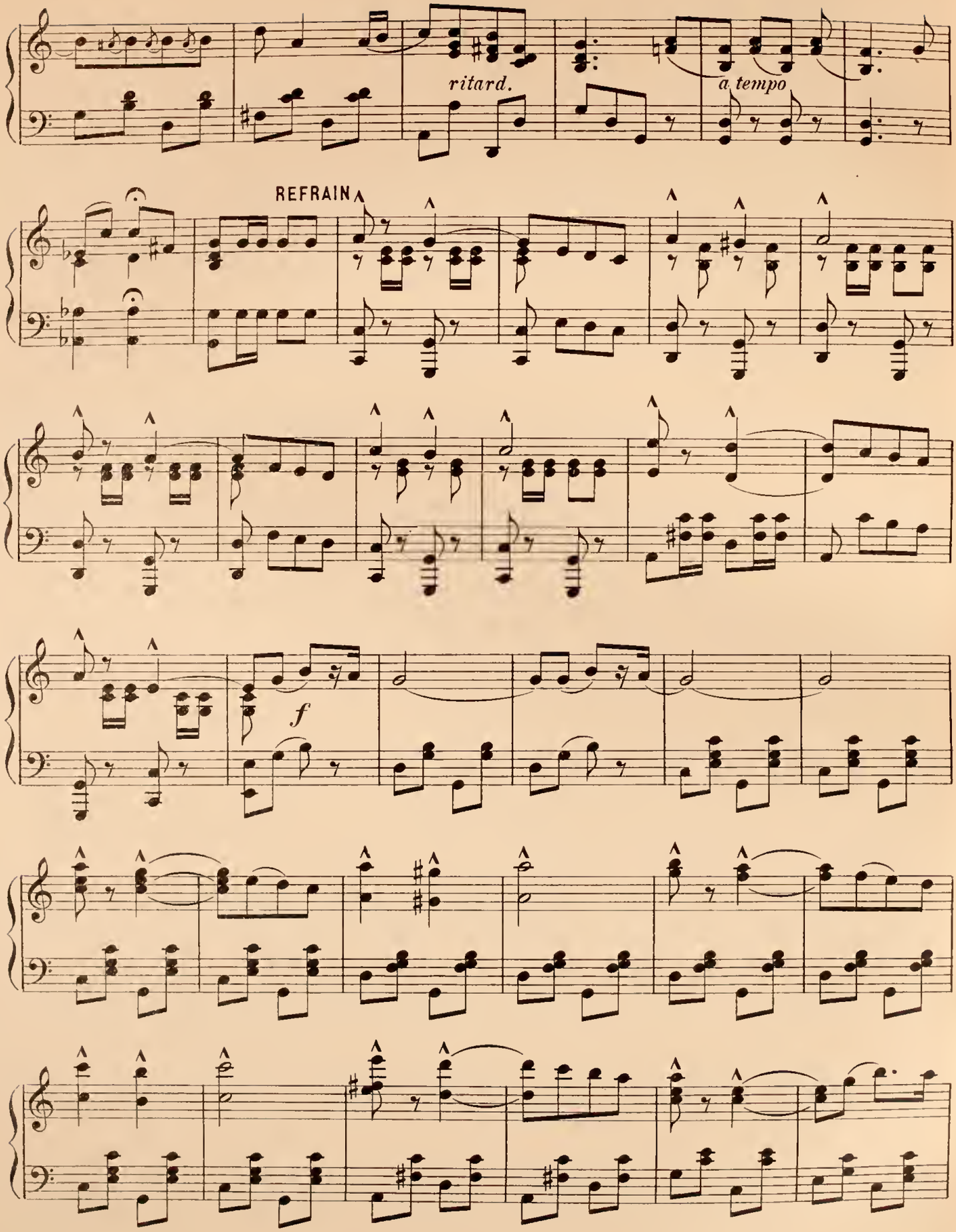
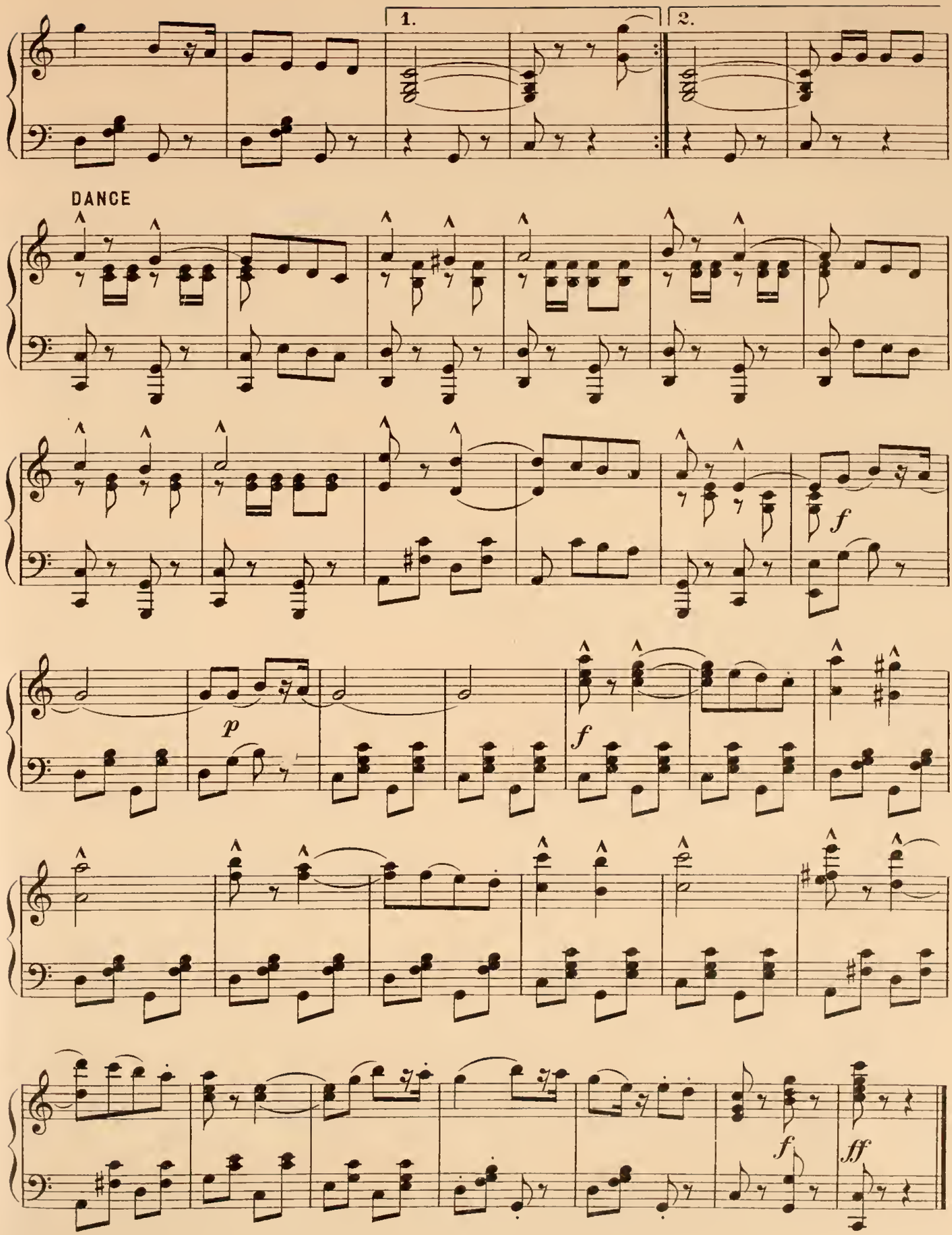
24452c


ritard.
a tempo
REFRAIN
f


1.
2.
DANCE
f
p
f
f
ff

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FOR
# PIANO SOLO

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Tango Argentino

L. Logatti
Arr. by G. J. S. W.

Not too fast

Piano

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Tango Argentino

A.G. Villoldo
Arranged and edited by
G. J. S. W.

Moderato

Piano

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## Joaquina
Tango Argentino

J. Bergamino
Arr. by G. J. S. W.

Not too fast

Pinno

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## The Creole Tango
Date Cortel...

Arranged and edited by
Domenico Savino

Aleardo Battisti

a Tempo di Tango

Piano

mf con grazia

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TURKEY TROT BY

## JESSE M. WINNE

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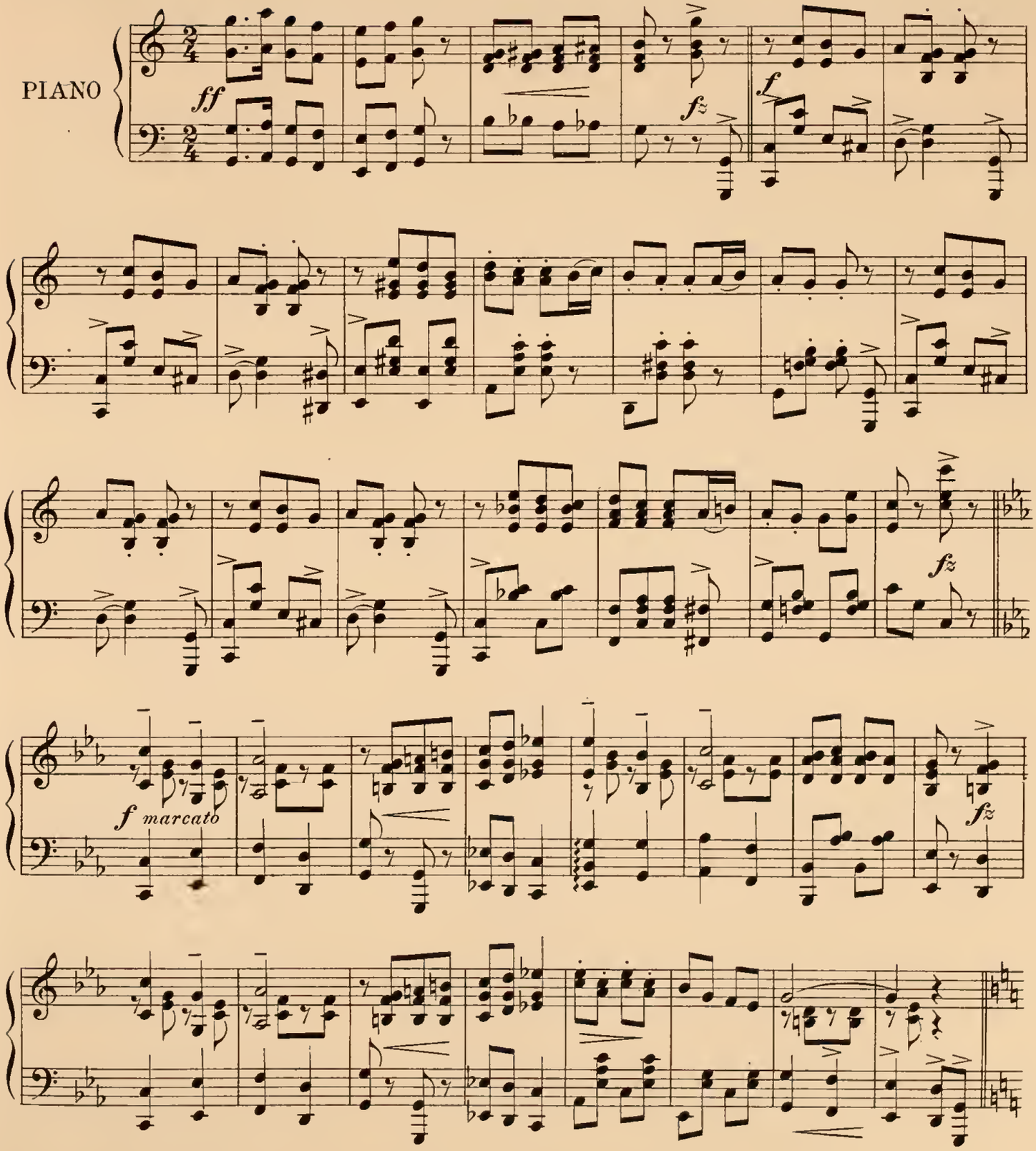
# La Brulante

TURKEY TROT or ONE STEP

JESSE M. WINNE

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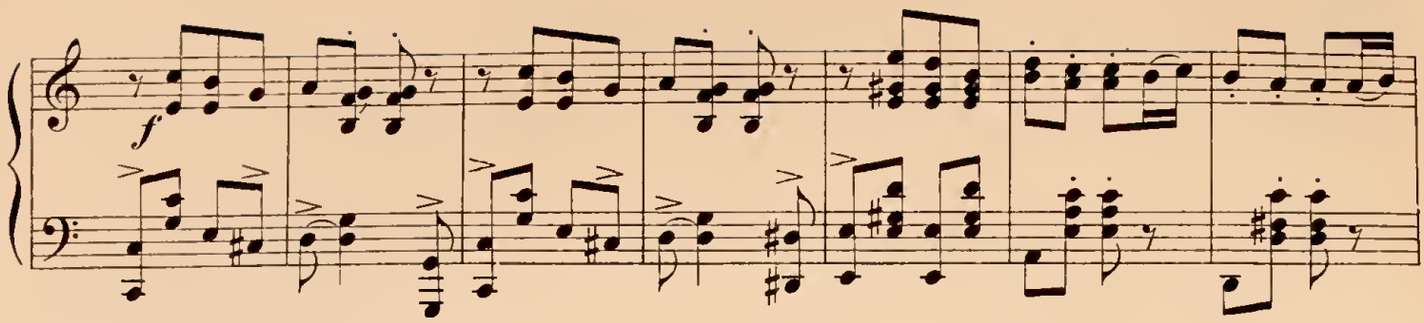
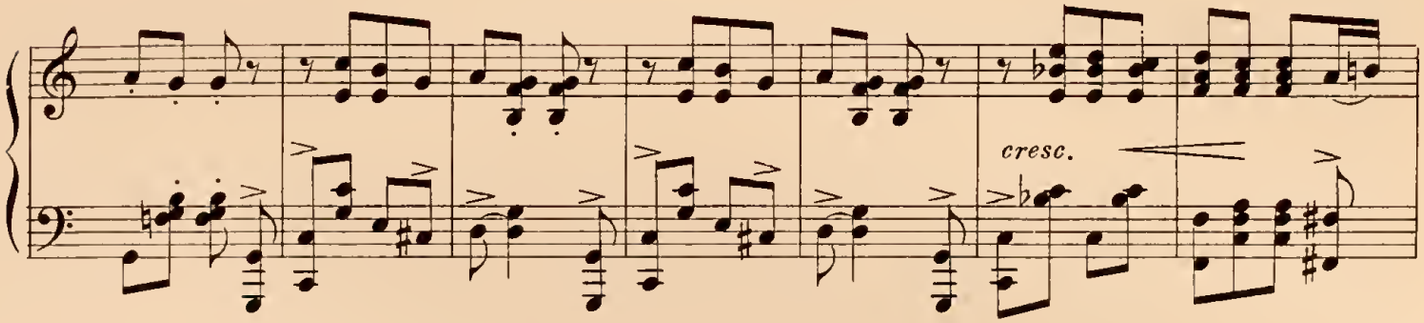
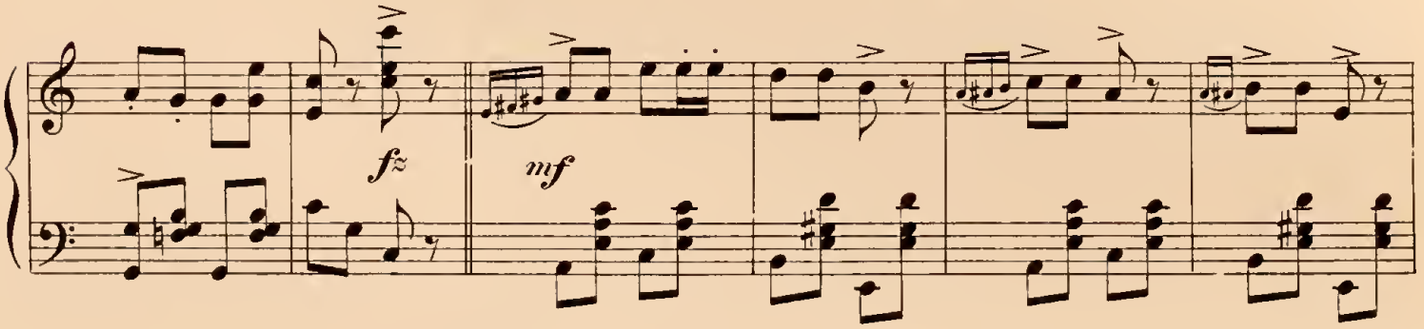
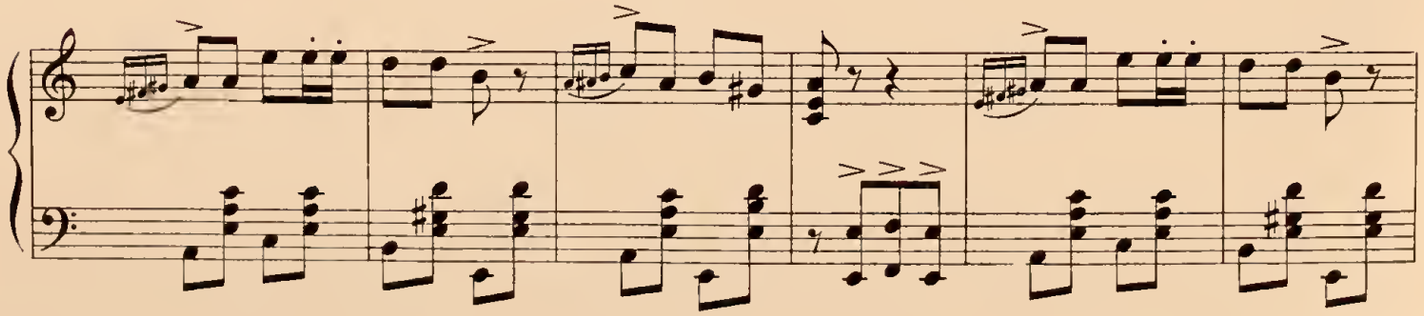
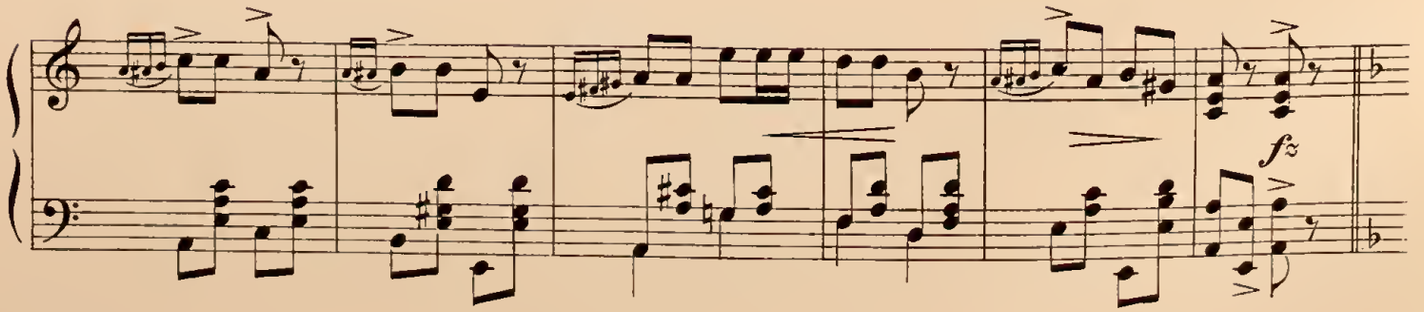
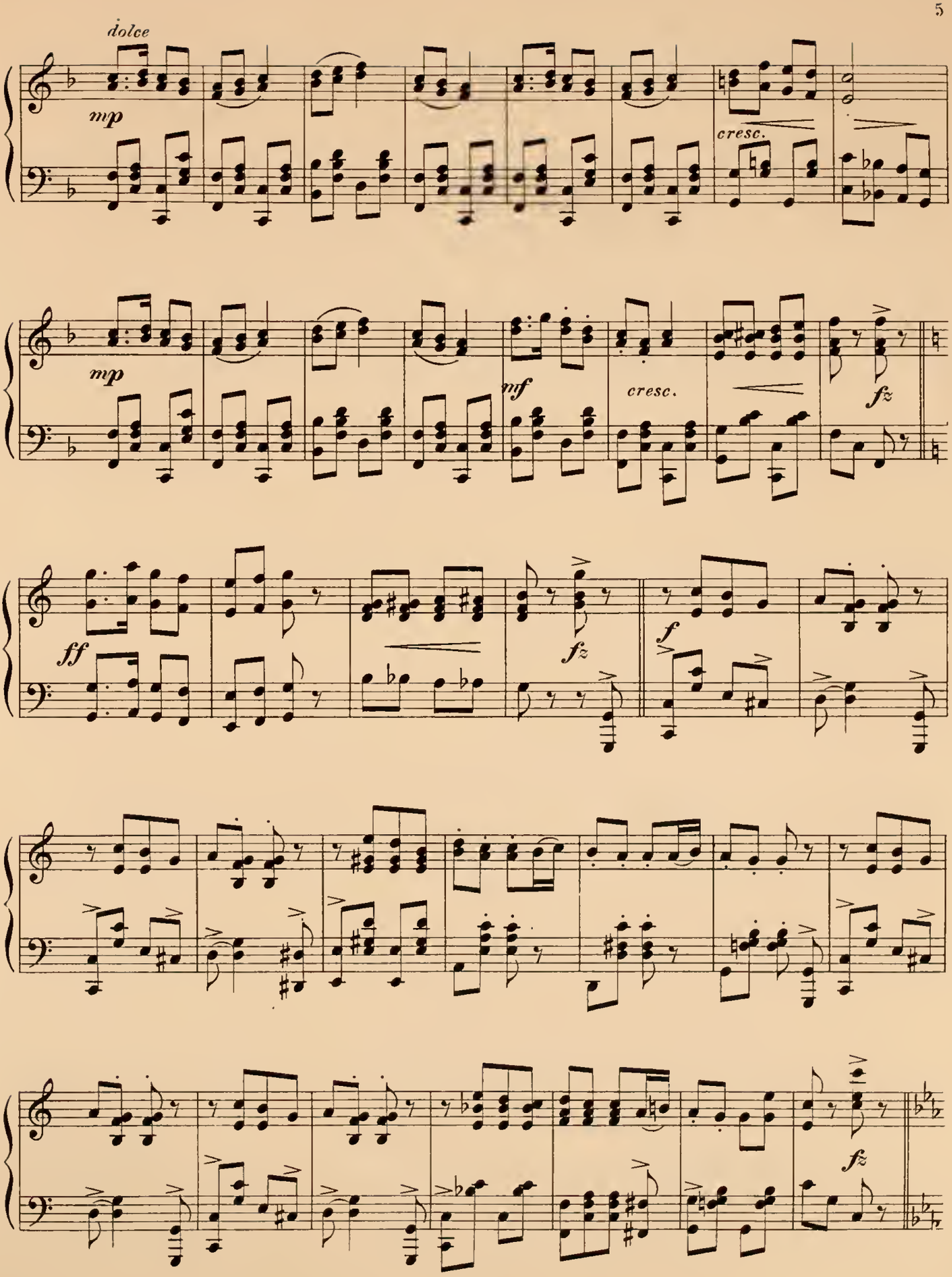

f

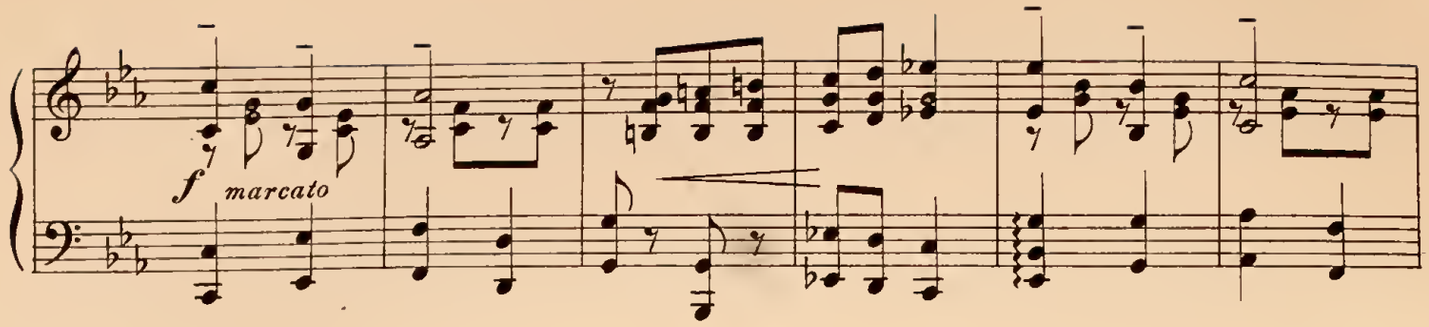

cresc.

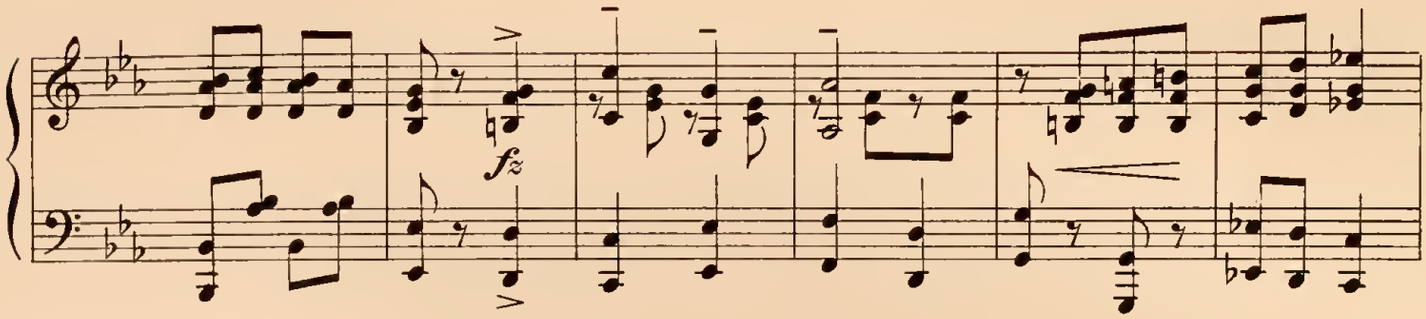

fz
mf




fz


dolce
mp
cresc.
mp
mf
cresc.
fz
ff
fz
f
fz


f
marcato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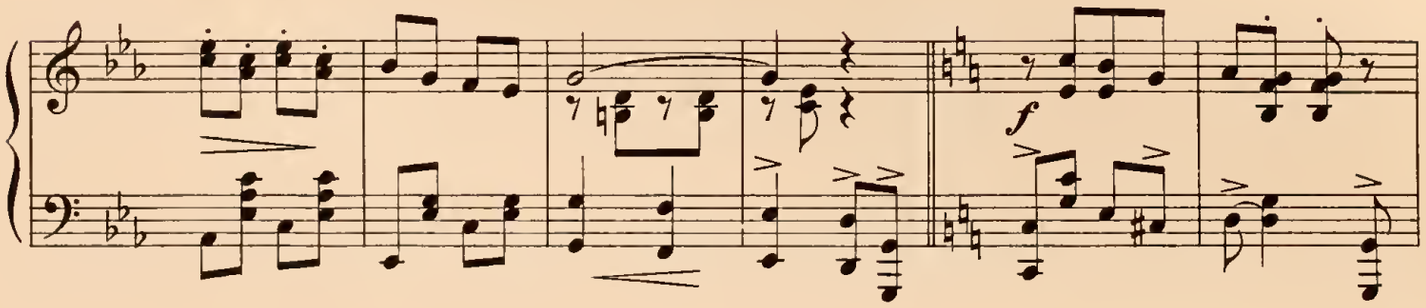
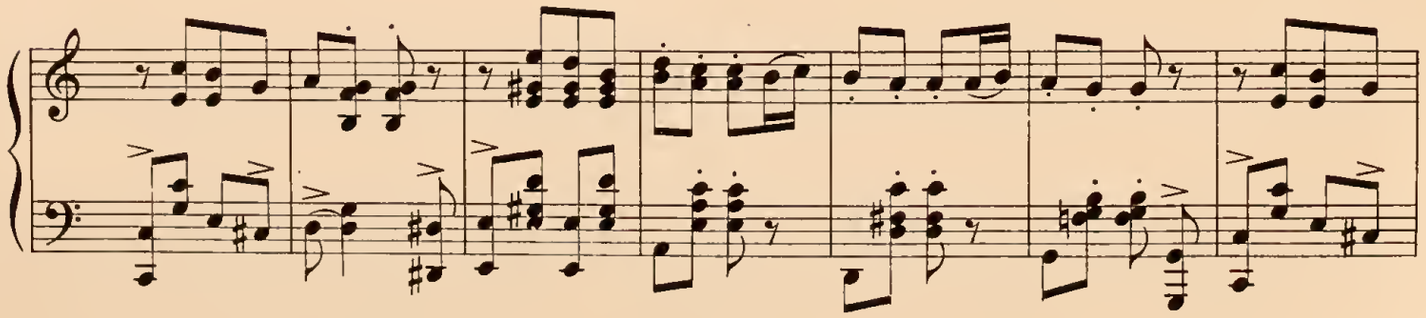
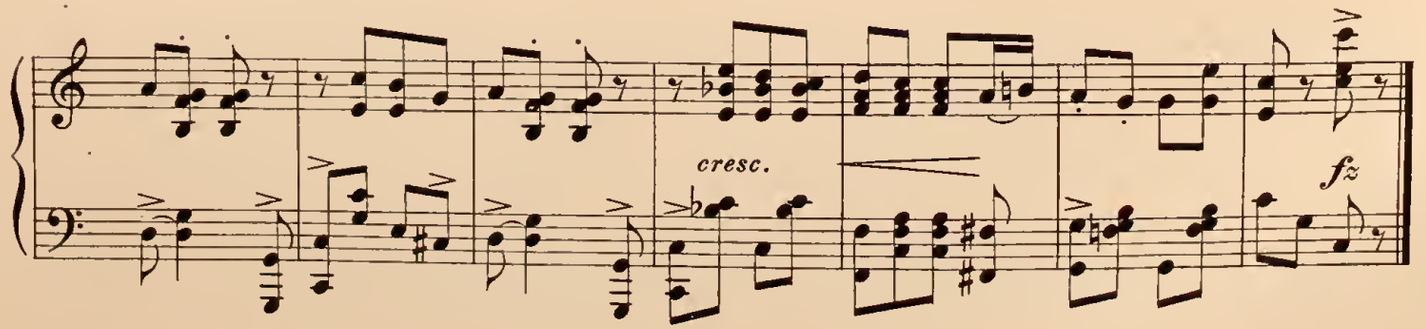

f




cresc.
fz

# Delicioso

## Tango Aristocratico

WILL. H. DIXON

Moderato

*f*

*mf*

*sfz*

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JAMES REESE EUROPE
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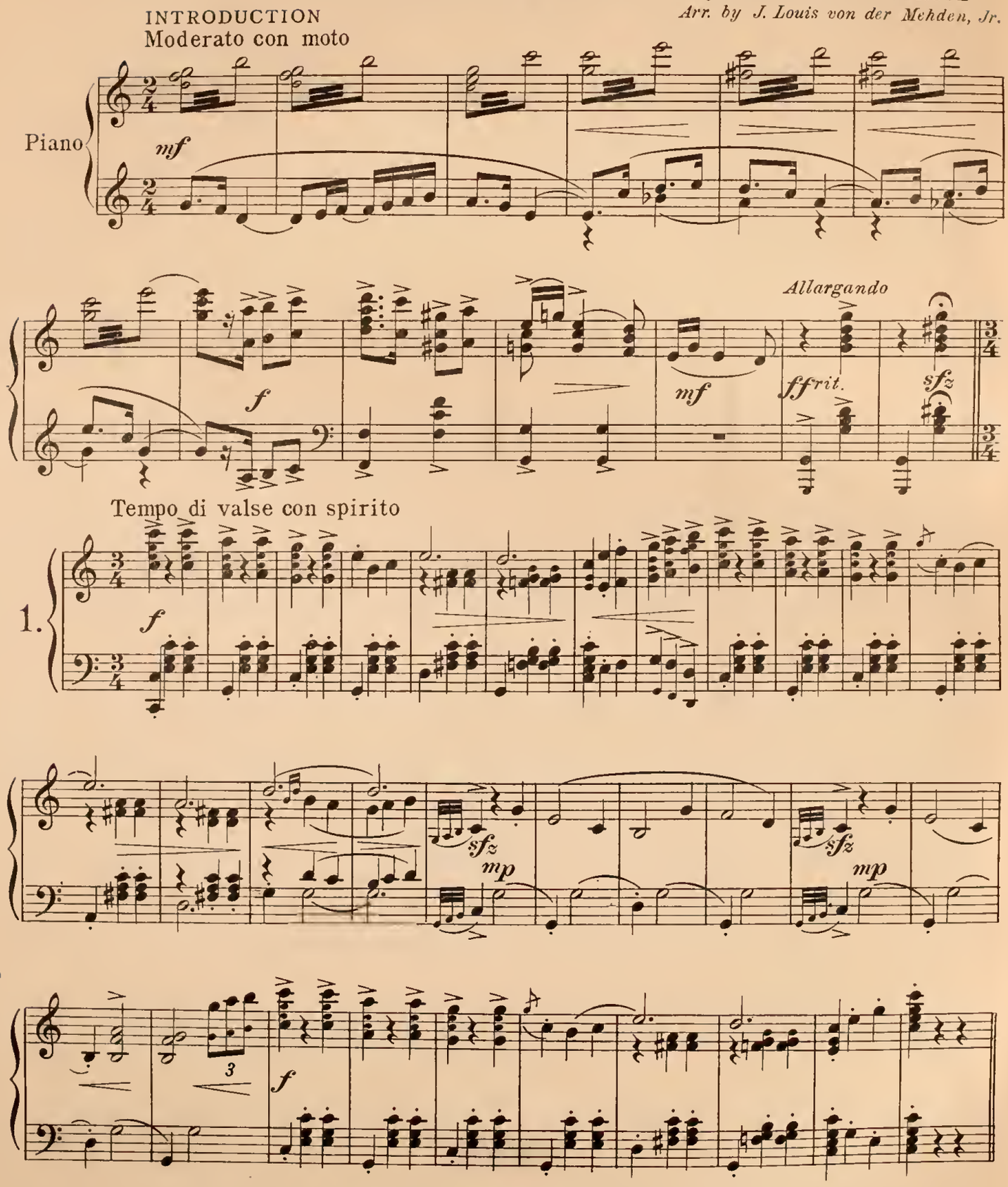


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TANGO-INTERMEZZO

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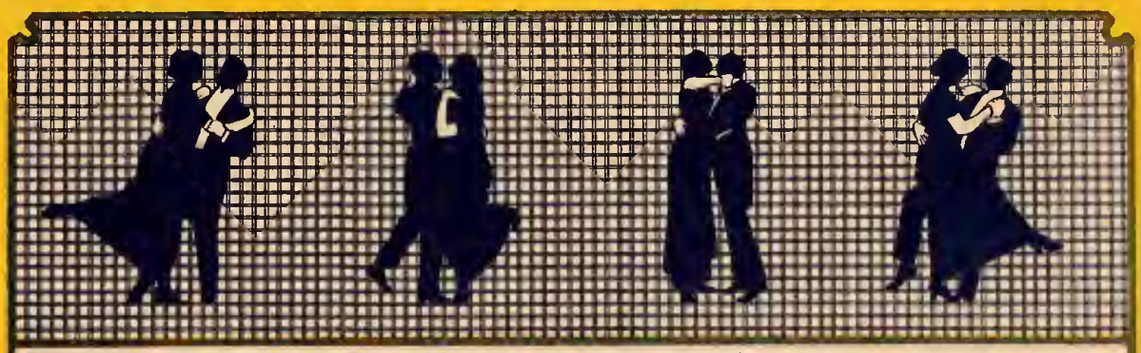

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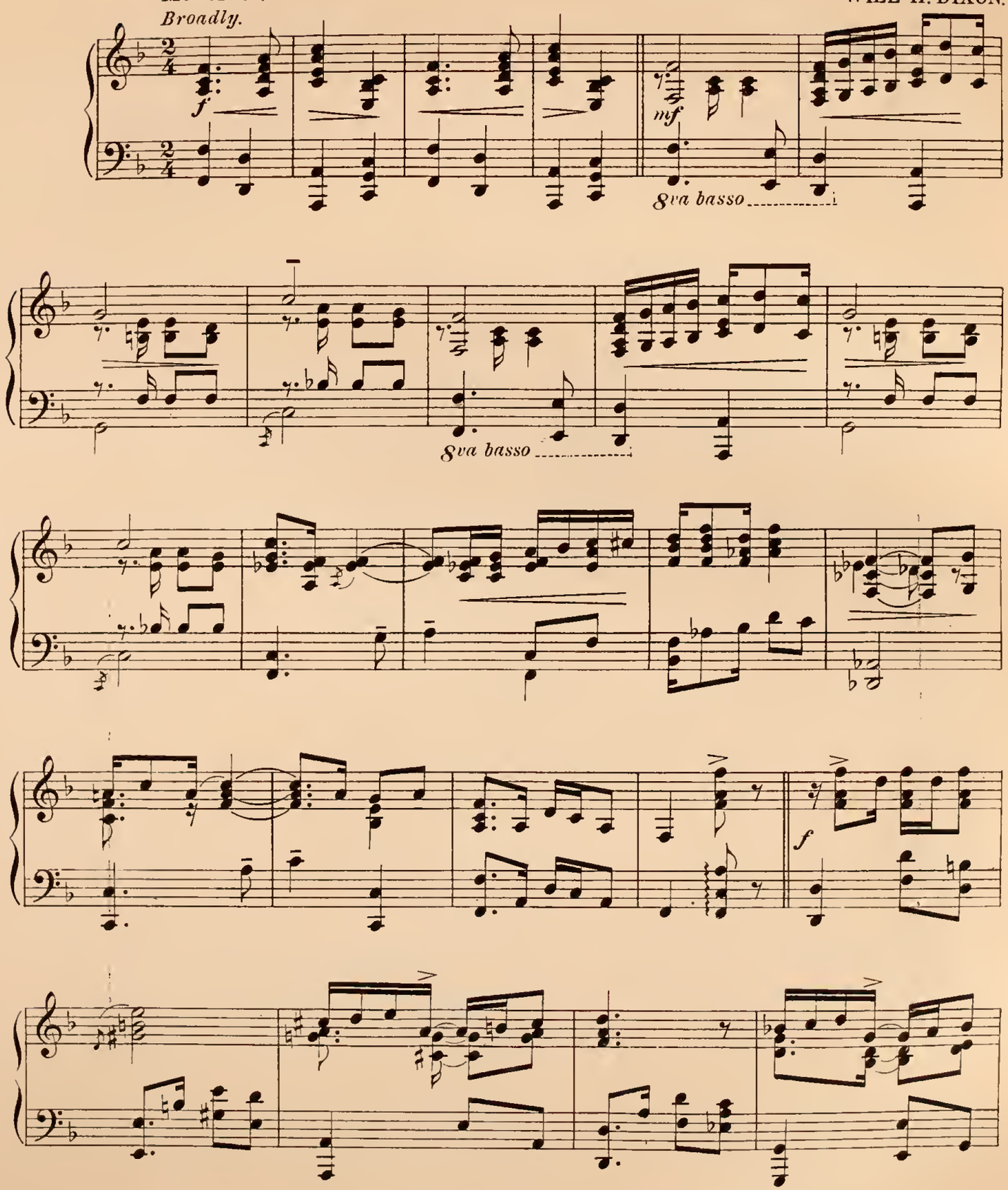
# Brazilian Dreams

## Tango - Intermezzo.

Moderato.
*Broadly.*

WILL H. DIXON.

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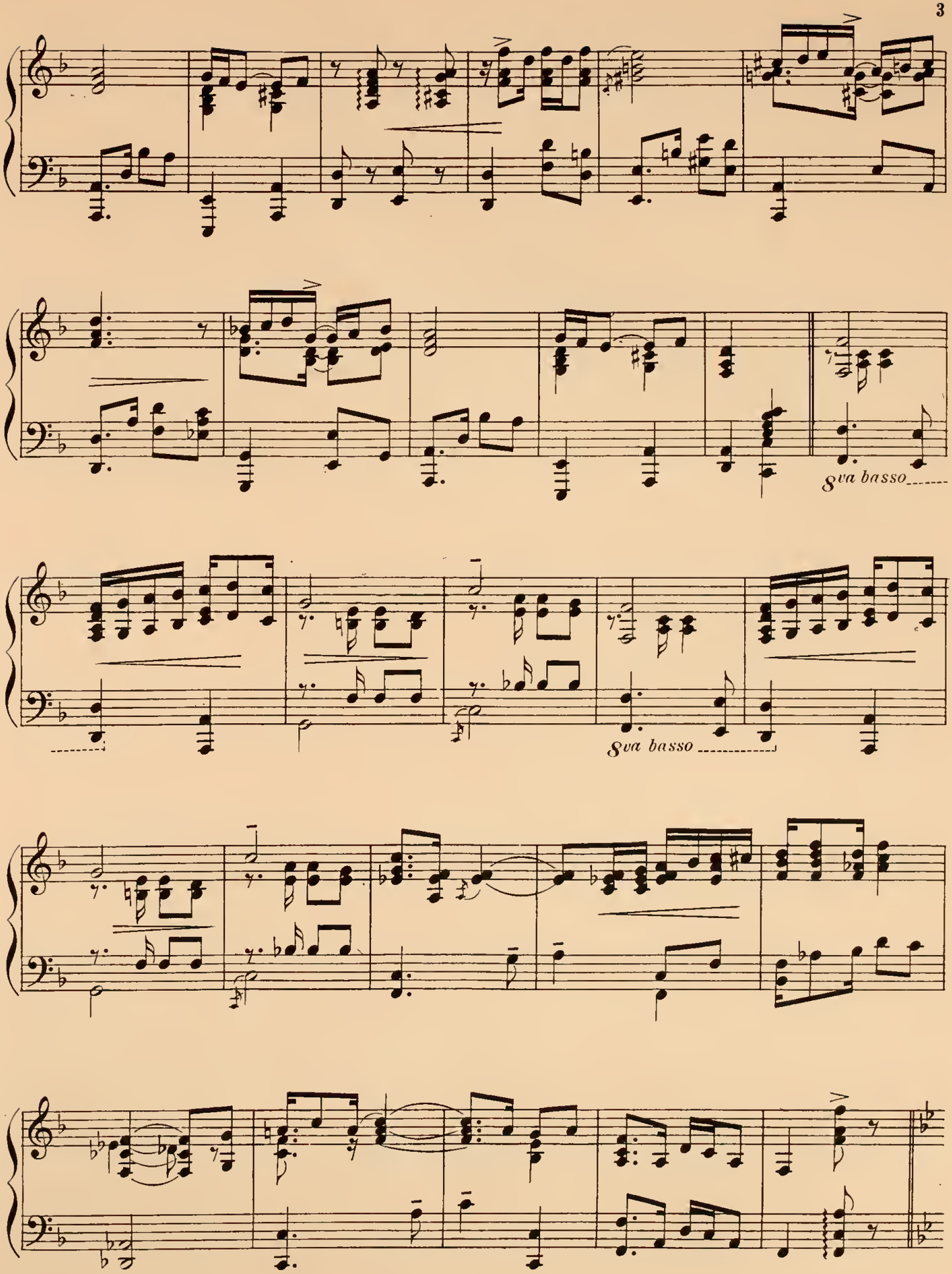
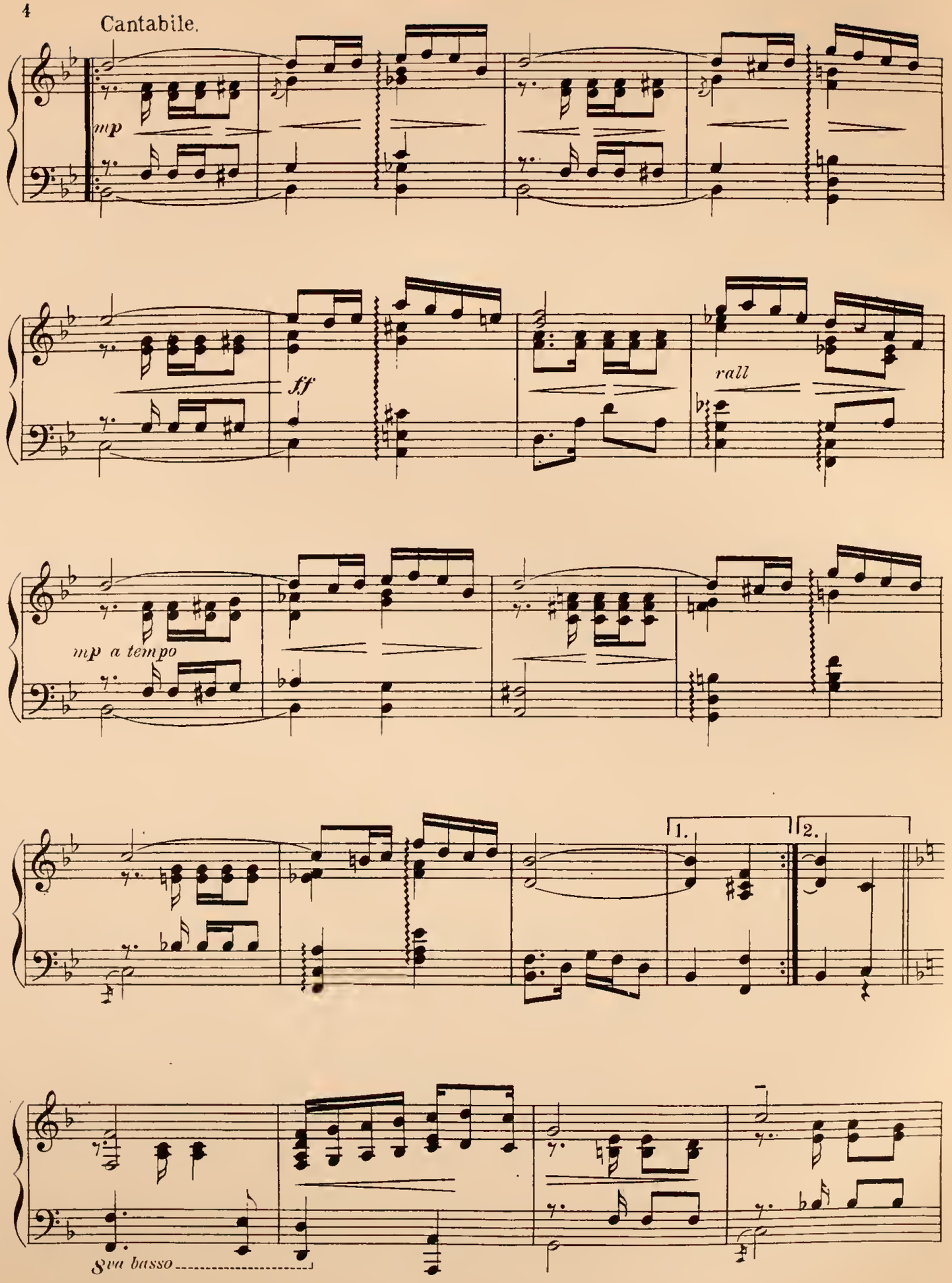
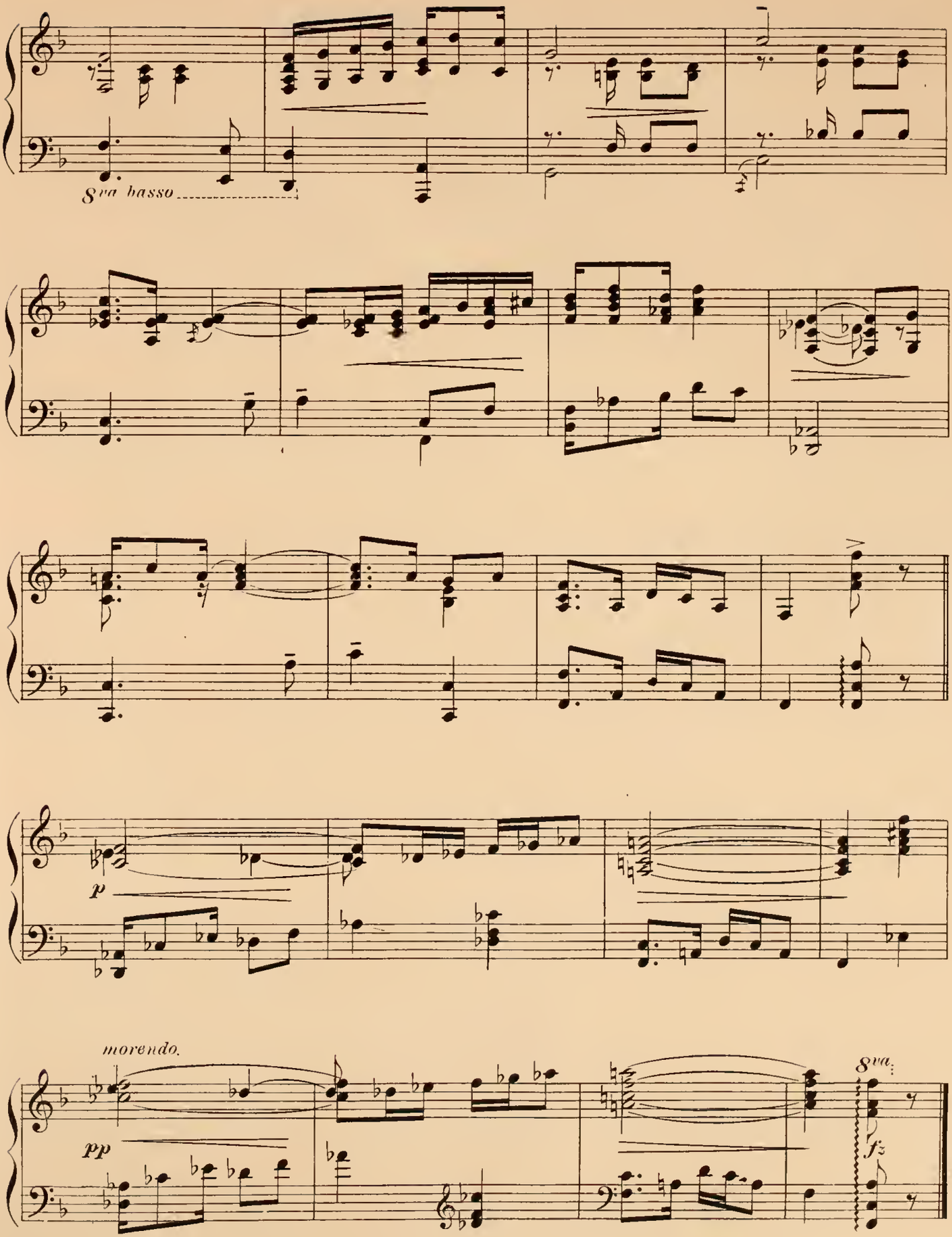

8va basso
8va basso


Cantabile.
mp
ff
rall
mp a tempo
1.
2.
8va basso


8va basso
p
morendo.
pp
8va
fz

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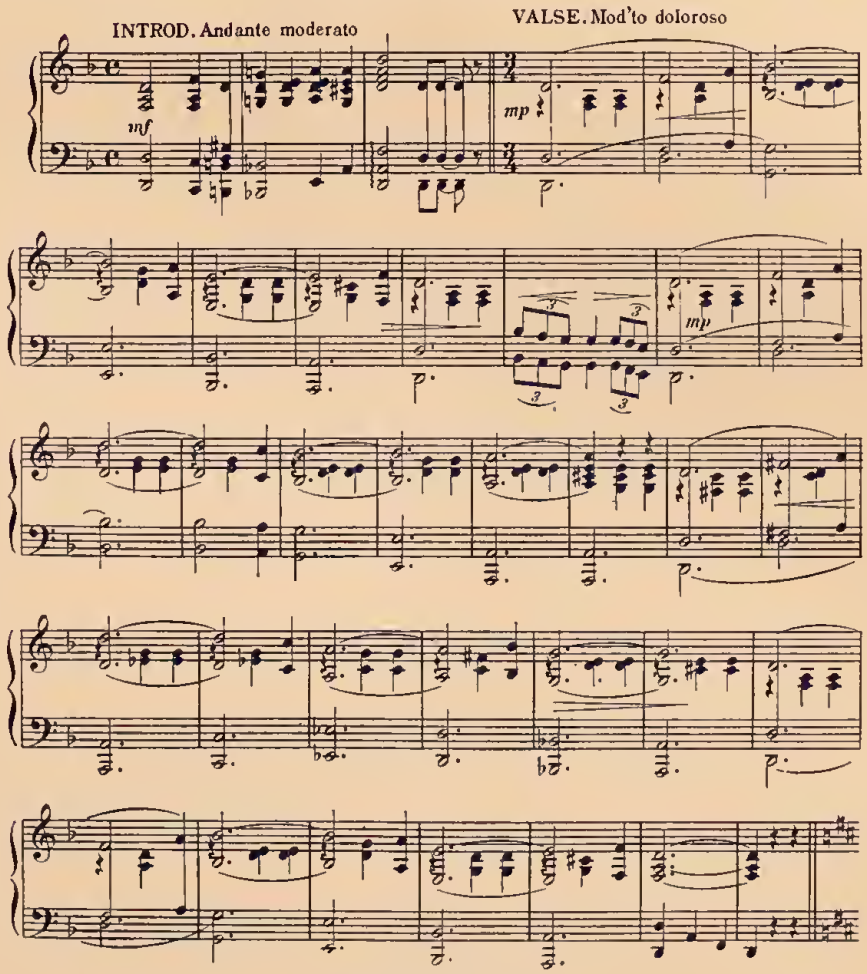


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*"The Horse Trot was used at a recent ball given by Hamilton Fish, Jr. of New York and Newport, at the Copley Plaza in Boston. The dance was attended by society leaders of the most exclusive set of New York, Boston, Philadelphia and Washington. The Horse Trot was the most popular dance of the evening."*

### THE NEW YORK EVENING JOURNAL SAYS:—

*"Madam von Herwarth, wife of a military attache of the German Embassy adopted the 'Walk of the Fishes' and the 'Horse Trot' which musical compositions of Uriel Davis met with her approval."*

### THE NEW YORK WORLD:—

*"Uriel Davis, the Newport dancing master and inventor of the 'Horse Trot' leaves for London with a lot of dancing novelties. He introduced a number of modern steps which have become very popular in Newport and Bar Harbor."*

### THE NEW YORK HERALD SAYS:—

*"It was through the efforts of Mr. Uriel Davis that the names of Dream Tango, Fish Walk, Horse Trot and the Valse Roseda held the debutantes and others at the popular resorts this year in a state of absolute frenzy. He writes his music first and then invents the steps afterwards."*

### THE BOSTON SUNDAY POST SAYS:—

*"Uriel Davis is the master who teaches the ultra social set the Tango, Turkey Trot, and to do the 'Fish Walk.' Among these are Mrs. Ava Willing Astor; Mrs. Herbert Harriman; Mrs. Perry Belmont, the Duchess of Manchester; Mrs. Reginald Vanderbilt; Mrs. Stuyvesant Fish; The Countess von Moltke; Mrs. A. J. Drexel, and many others prominent in Society."*

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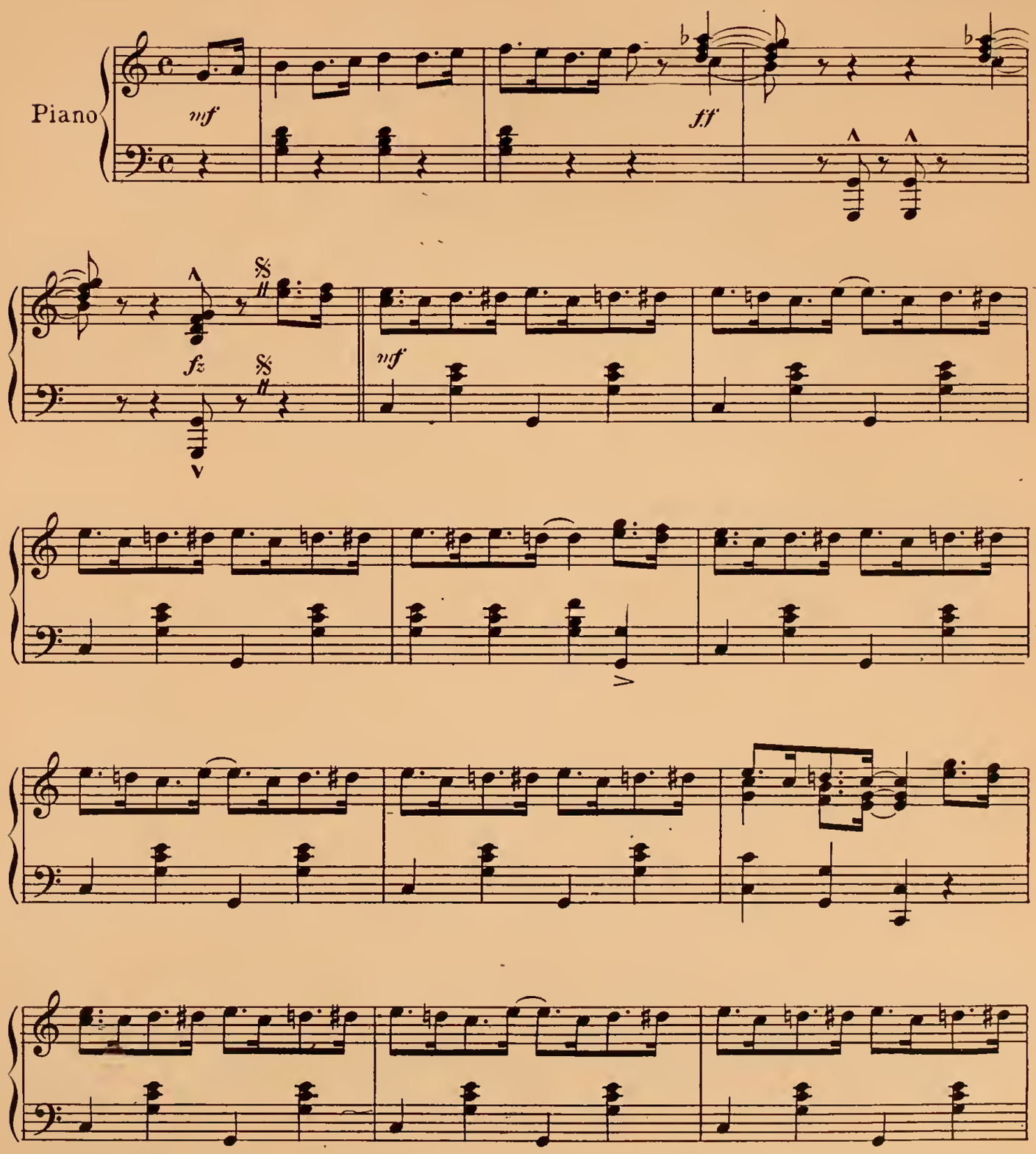
# The Davis Fox Trot

by URIEL DAVIS

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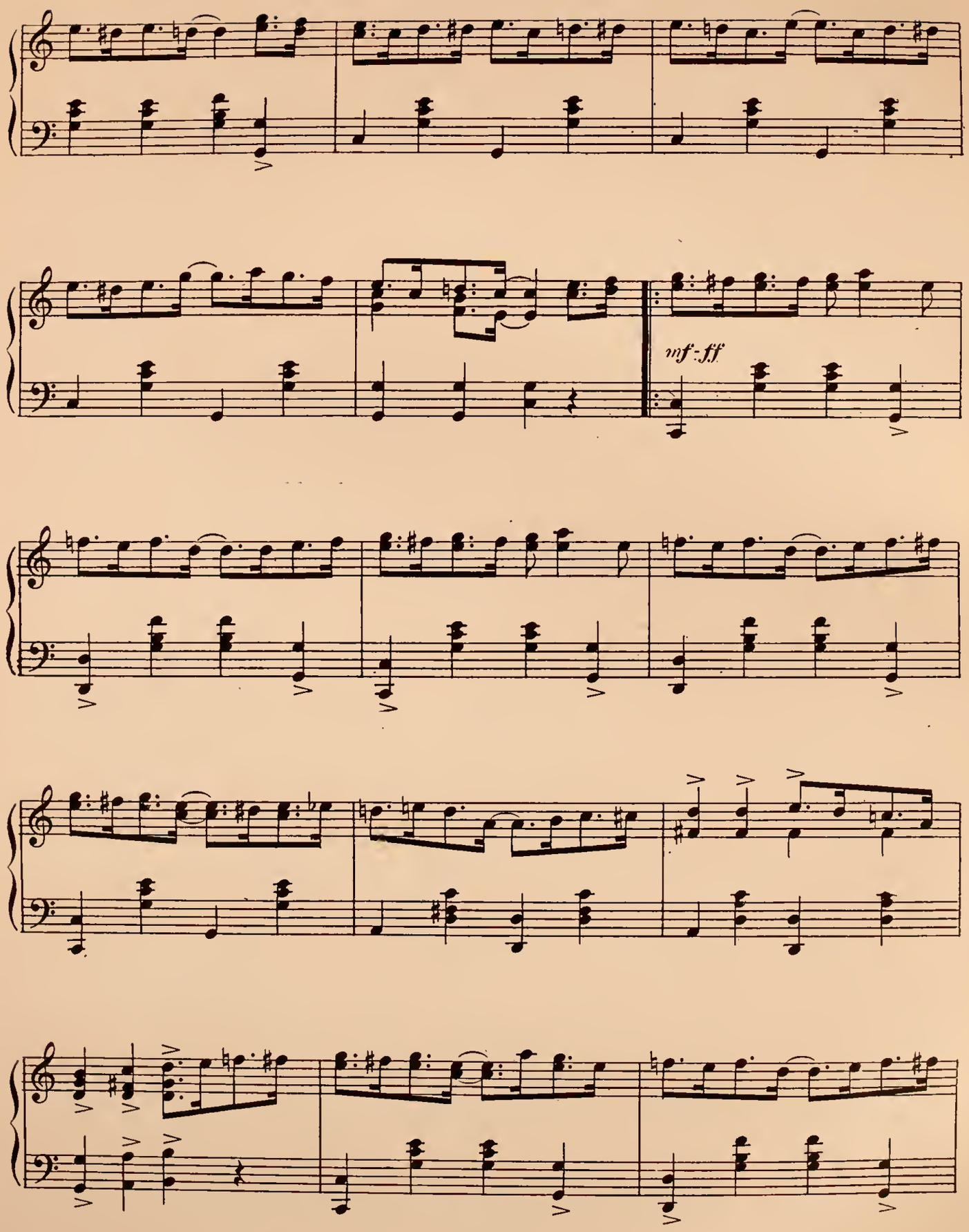
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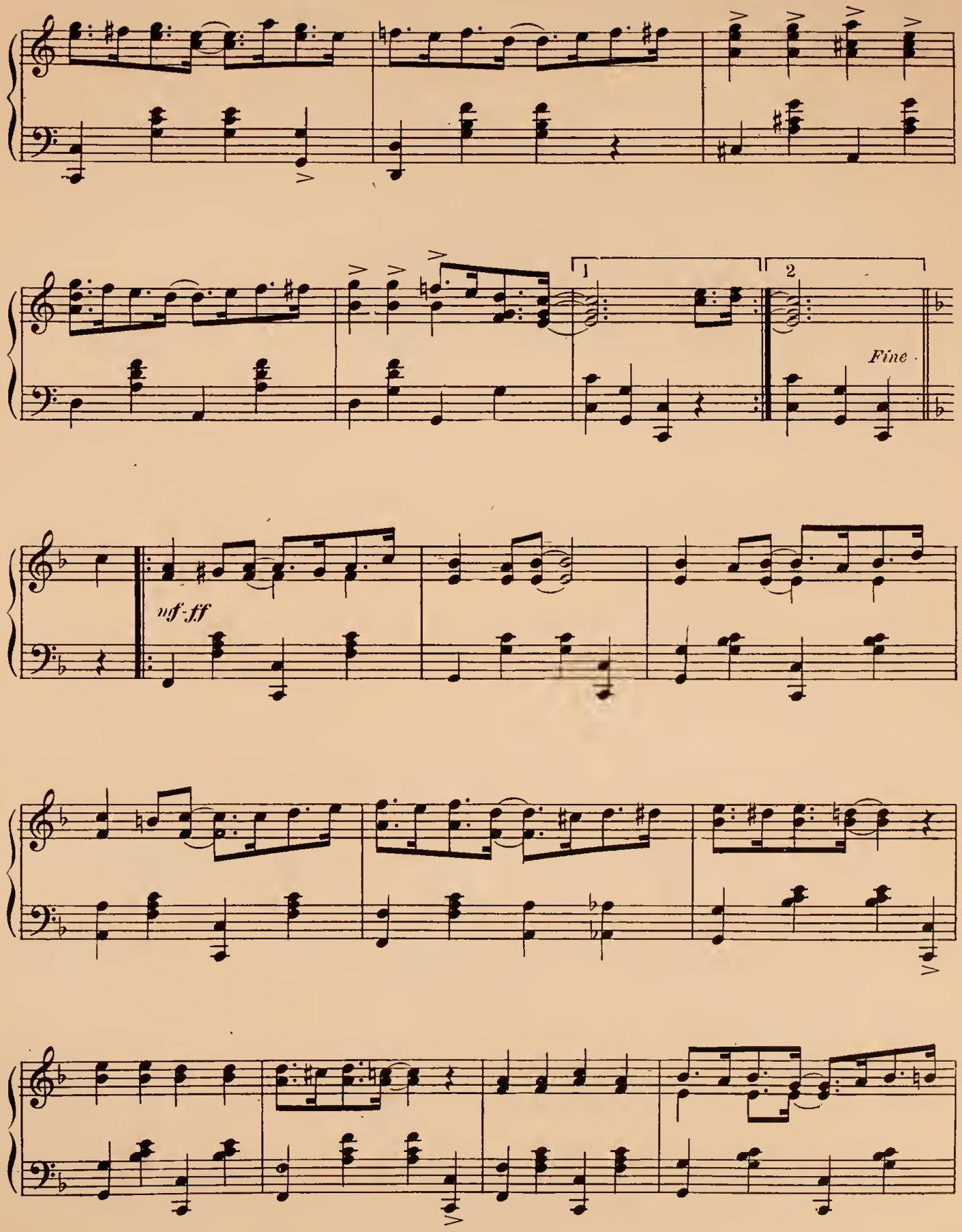
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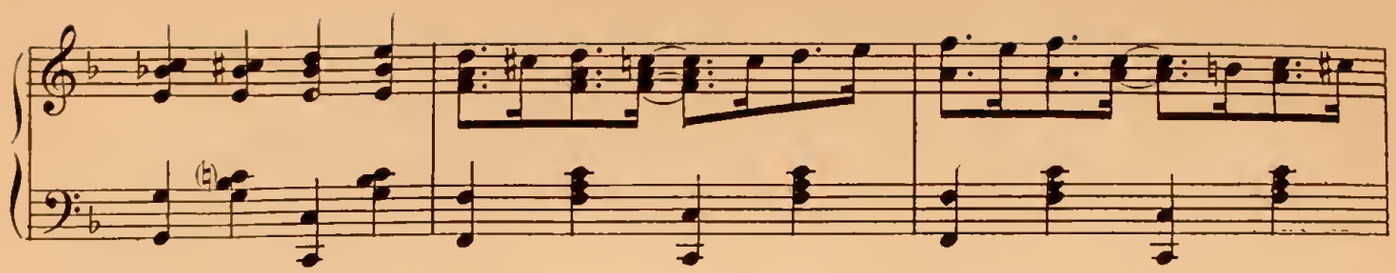
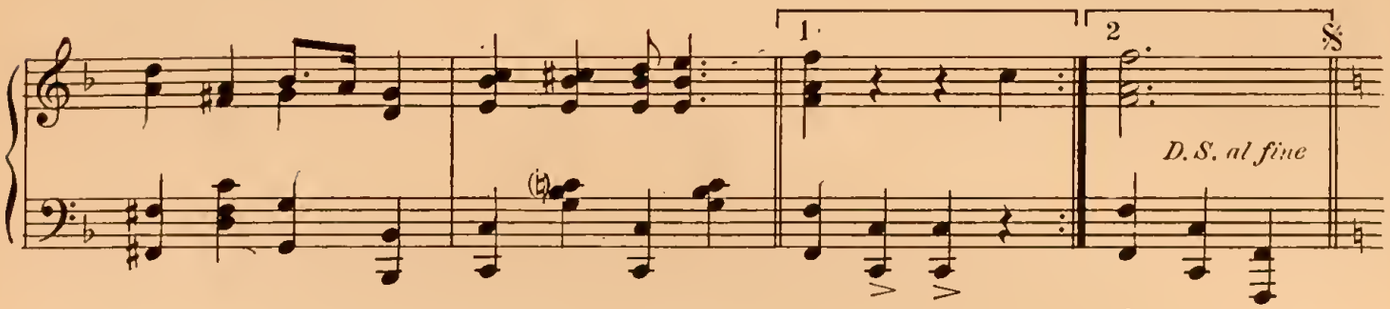
mf-ff



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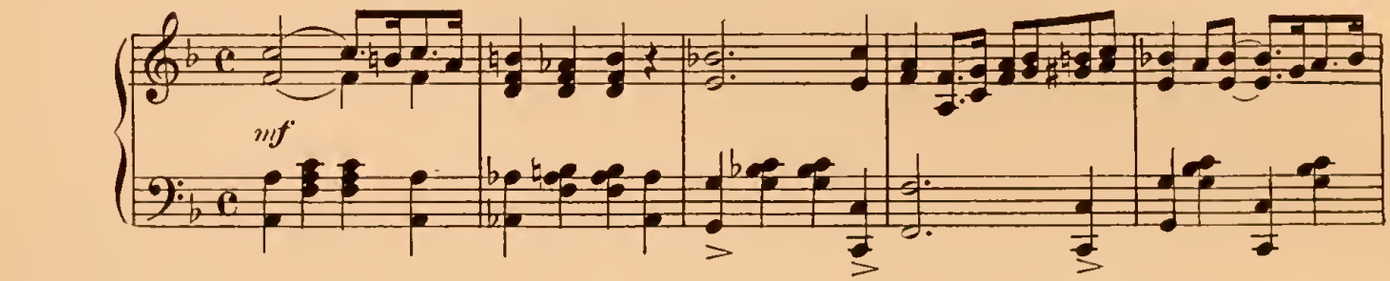


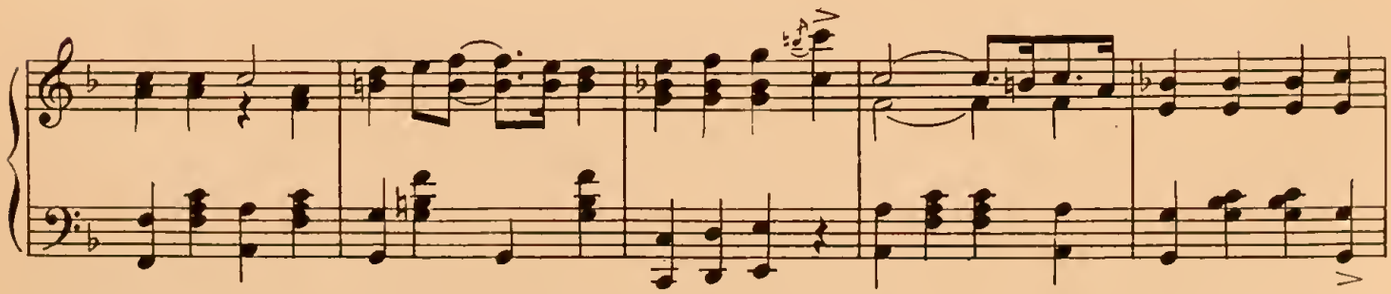

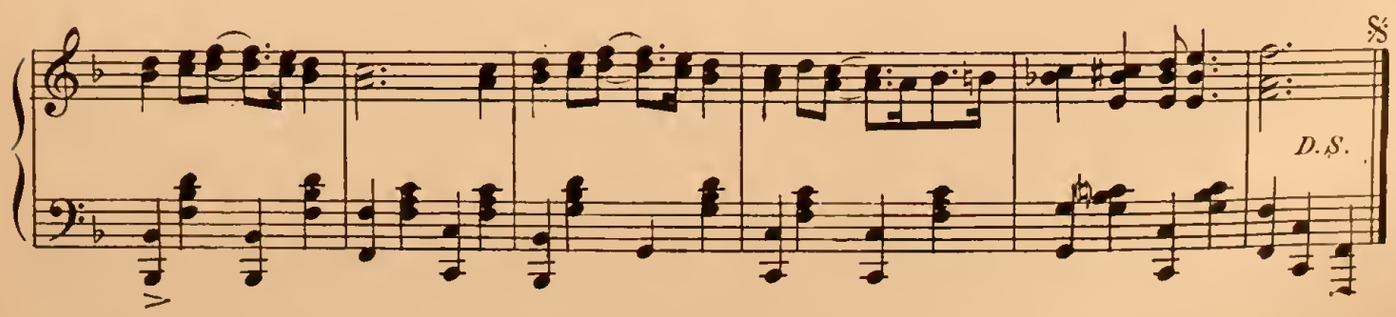

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Cross the Mason-Dixon Line
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Sailing Down Chesepeake Bay
Sunshine and Roses
Good Night Nurse
I'll Get You.
Down In Dear Old New Orleans
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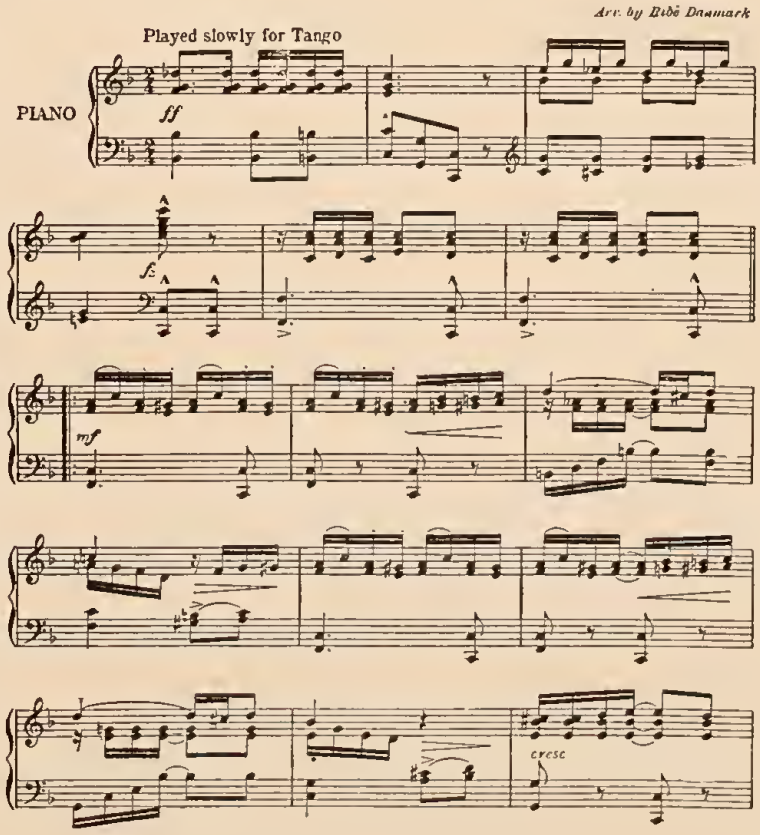
## "At The Ball That's All"

**Tango, One Step, Trot**

J LEUBRIE HILL
*Arr. by Bibo Donmark*

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Jardin D'Amour Waltz
Pass the Pickles
Jamais Trop Tango
Notoriety—Rag Two-Step
The Dream Tango
Horse Trot
Snappin' Turtle
Hungarian Rag.
Elephant Rag.
September Morn Waltz.
Heroes of the Balkans
Tickle The Ivories
Valse Maurice
The Whip
La Brasiliana Tango
Hearts Aflame Waltzes
The Turkey Trot
Hero of the Isthmus
Spirit of Independence
Everybody Two Step
Brides and Butterflies
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# BLAME IT ON THE BLUES

( VERY BLUE )

by
THAS L.
OOKE



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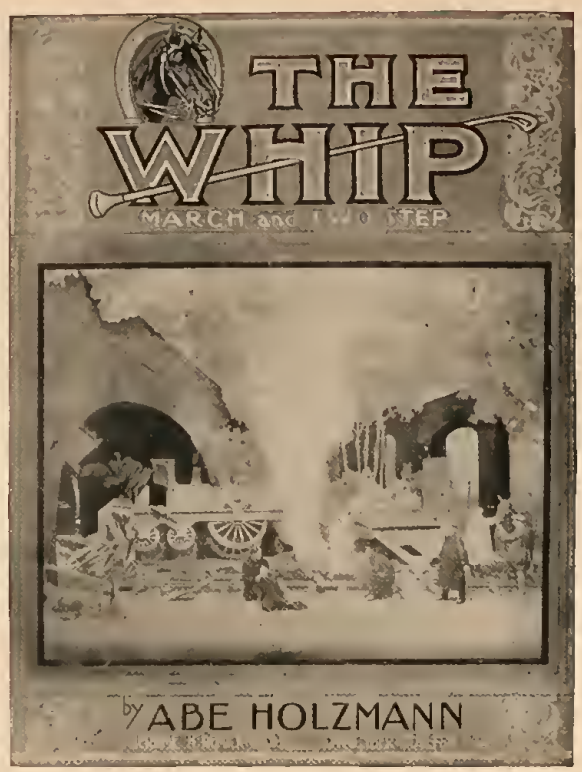


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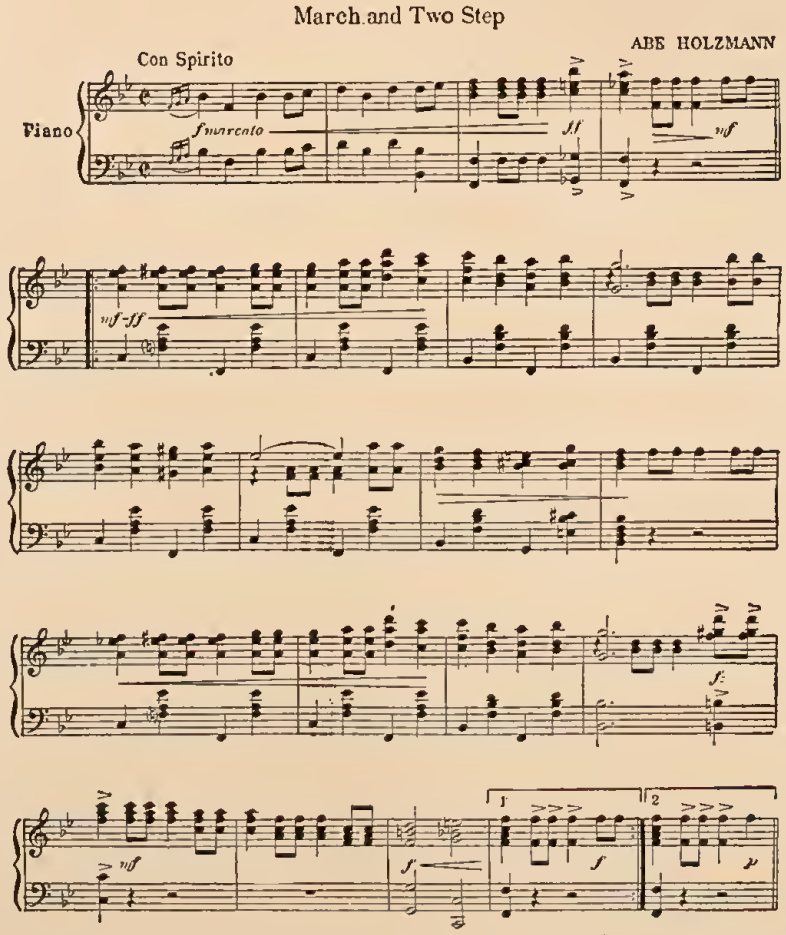
September Morn.
Cross the Mason-Dixon Line
That Tango Tokio
Sailing Down Chesepeake Bay
Sunshine and Roses
Good Night Nurse
You're A Great Big Blue Eyed Baby
I'll Get You.
My Little Persian Rose
Everybody Two-Step Song
Island of Roses and Love
Moonlight Bay
When I Waltz With You
Down In Dear Old New Orleans
That Old Girl of Mine
You Can't Stop Me from Loving You
Be My Little Baby Bumble Bee

## "The Whip"

March and Two Step

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# Blame It On The Blues

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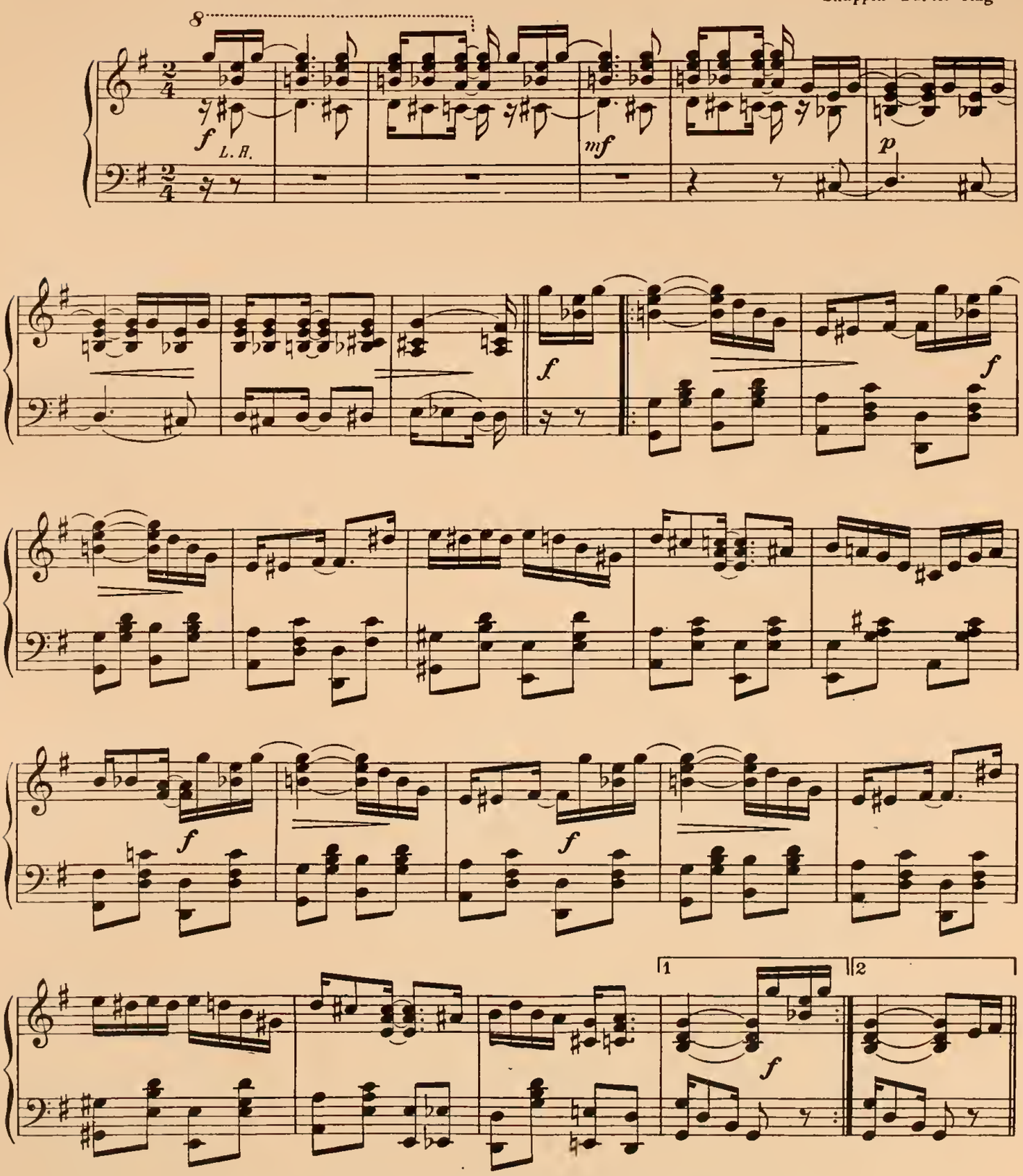
CHAS. L. COOKE
Writer of
"Heroes Of The Balkans"
"Snappin' Turtle Rag"

**Tempo di Ragioso**

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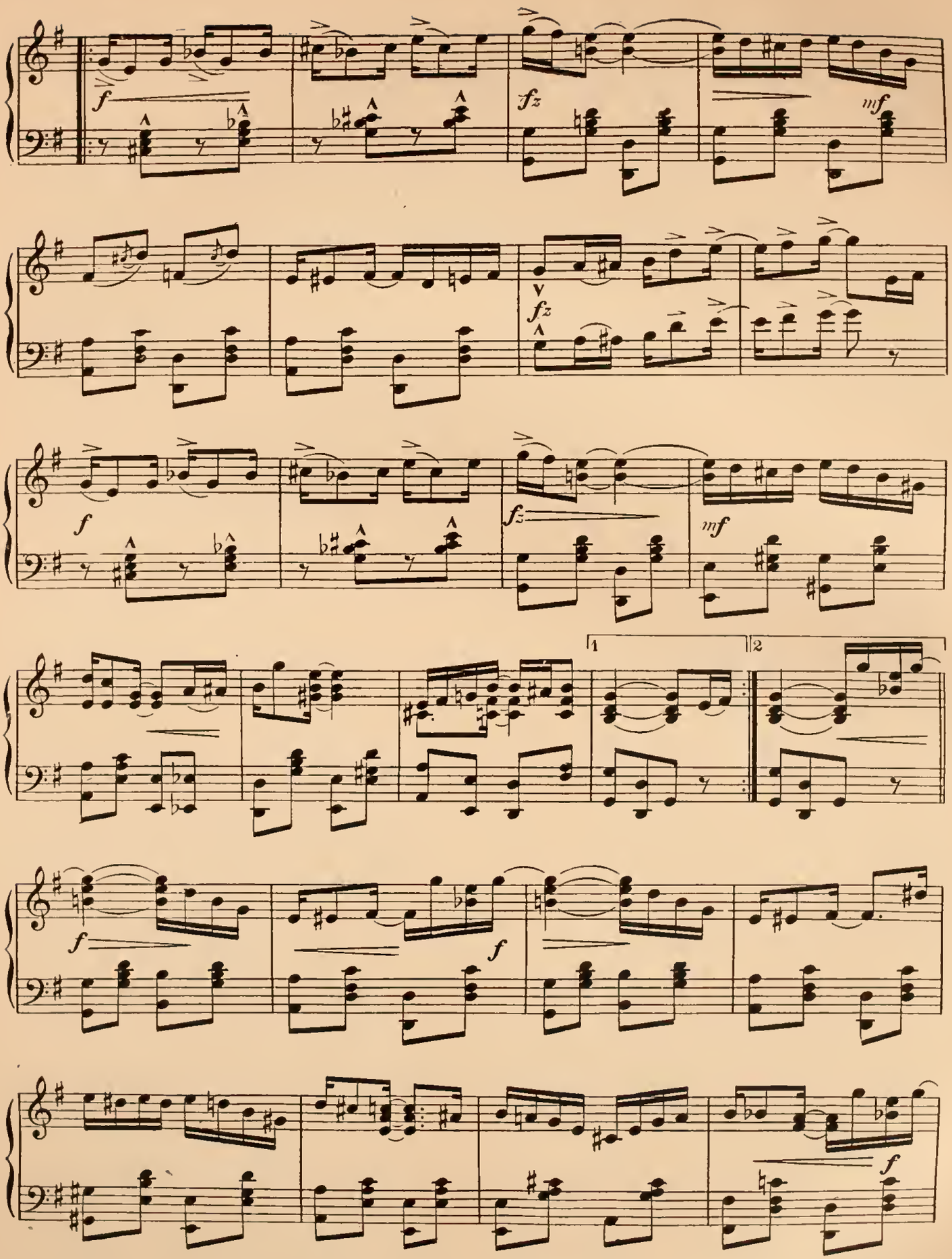
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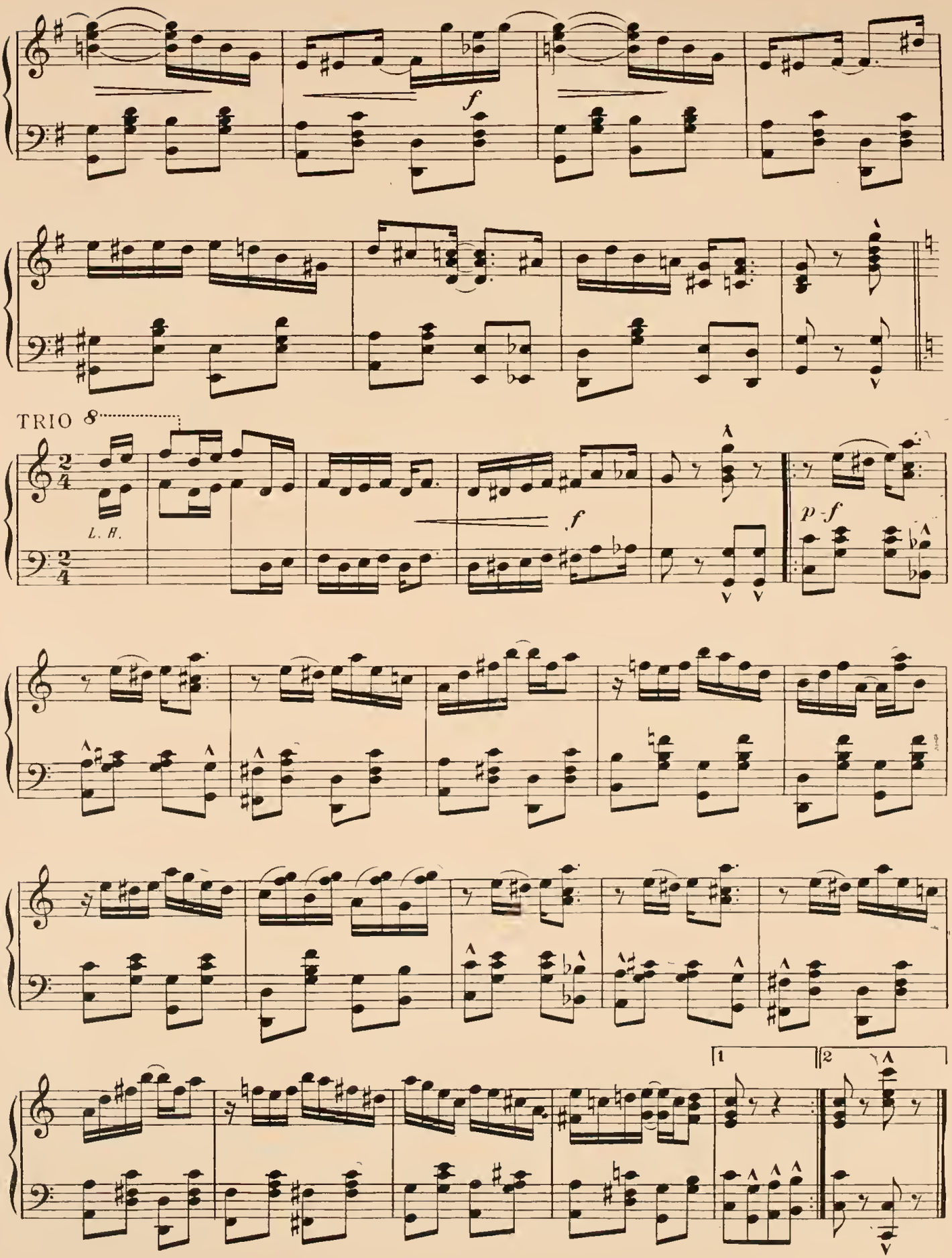
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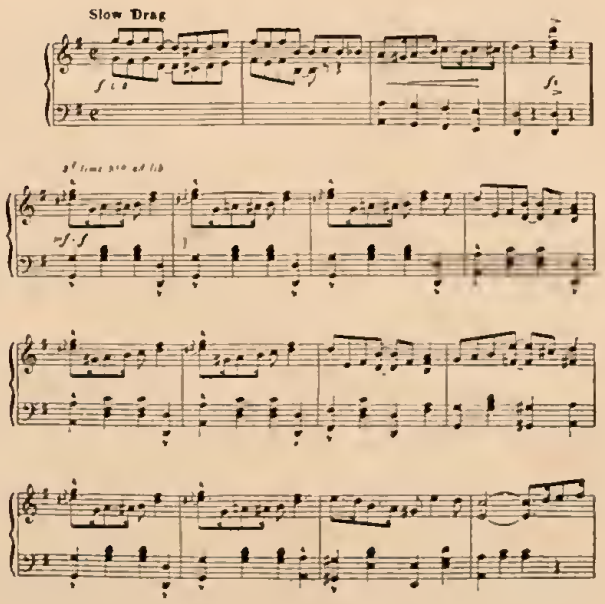
Down In Dear Old New Orleans
That Old Girl of Mine
You Can't Stop Me from Loving You
Be My Little Baby Bumble Bee

Snappin' Turtle

CHAS L. COOK
Writer of Heroes of the Balkans

Slow Drag



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| *"BRUDERLEIN FEIN" | Waltz | Leo Fall |
| "Bunch of Roses" (El Punao de Rosas) | Spanish March & Song | R. Chapi |
| "BUTTERFLIES" (Schmetterlings) | Intermezzo & Song | Arthur Steinke |
| "Cocheco" | Alaskan Love Dance | Ernest Reeves |
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| "Dance of the Little Feet" (Petits Pieds) | Gavotte | Gastonde Breville |
| "Dandy Dan" | Two-Step & Cakewalk | Julien Fredericks |
| "DREAM KISSES" | Song and Intermezzo D'Amour | Earle E. Wilson |
| "Dream Flowers" (Was Blumen Traumen) | Waltz Intermezzo | S. Translateur |
| "DRUIDS PRAYER" | Valse, also Song | Gordon Davson |
| "DOWN SOUTH" | Sketch | W. H. Myddleton |
| "Die Musterweiber" | Waltzes | Franz Werther |
| "El Cahira" | Intermezzo | Geo. Mewes |
| "Eden Valse" | Waltz | Louis Iff |
| "FIREFLIES (Geburtstag Ständchen) | Idyl, also Song | Paul Lincke |
| "Flowers That We Love" (Les Fleurs que nous aimons) | Song | Octave Cremieux |
| "Fresh Flowers" (Frische Blumen) | Intermezzo | Paul Lincke |
| "Folies Bergère" | March | Paul Lincke |
| "GOLD AND SILVER" | Waltz | Franz Lehar |
| "GLOW WORM (Glühwürmchen) | Idyl, also Song | Paul Lincke |
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| "Hanako" | Song and Japanese Intermezzo | Will Aletter |
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| "In Spite of You" (Malgrè Toil) | Song and Valse | Joseph Rico |
| "IN THE SHADOWS" | Dance, also Song | Herman Finck |
| "IMAM" | Song and Moham'dan Serenade | Nat D. Mann |
| "Indiana" | March & Two-Step | Cremieux & Boldi |
| "Kwang Hsu" (Tean Tse) | Chinese Characteristic | Paul Lincke |
| "LUNA WALTZ" (Frau Luna) | Waltz | Paul Lincke |
| "Love's Fancies" (Sinnbild) | Waltz | Paul Lincke |
| "Laughing Cavalier" (Wenn die Bombe Platzt) | March & Two-Step | Paul Lincke |
| "Love's Island" (Die Liebesinsel) | March & Two-Step | Paul Lincke |
| "LAUGHING LOVE" (L'Amour Qui Rit) | Song and March & Two-Step | H. Christine |
| "Lady Hamilton" | Waltzes | V. Hollaender |
| "L'AMOUR DE L'APACHE" | Valse | G. Molasso |
| "LA POLICHINETTE" | Two-Step | Valverde & Torregrosa |
| "LYSISTRATA" | Waltz | Paul Lincke |
| "La Guapa" | March Andalouse | J. Buisson |
| "Liline" | Tango | Christine |
| "L'Amour" | Valse | Christine |
| "Many Happy Returns" (Oh Ihr Weiber) | March & Two-Step | Paul Lincke |
| "Meistersinger von Berlin" | Potpourri | Paul Lincke |
| "Mystic Beauty" | A Veil Dance | Herman Finck |
| "MARSINAH" | Valse Orientale | Philippe Carton |
| "Malmaison" | Valse | Pedro de Zulueta |
| "Magic Shadows" | Waltz | N. Zardo |
| "MARIETTE" (Mariechen-Marie) | Character Piece & Song | Sterny & Courquin |
| "Mon Cheri" | Waltz | Rudolphe Berger |
| "MYRELLA" (Myrella La Jolie) | March, also Song | D. Berniaux |
| *"MODERN EVE" | Waltz | V. Hollaender |
| **"MODERN EVE" | Selection | V. Hollaender |
| *"MISS DUDELSACK" | Waltz | Rudolph Nelson |
| **"MISS DUDELSACK" | Selection | R. Nelson |
| "My Paradise" (Mon Paradis) | Song | Candiolo & B. Macdonald |
| "Nuvida" | Oriental Intermezzo | E. B. Claypoole |
| "Nights of Gladness" | Waltz | Chas. Ancliffe |
| "NIGHT OWLS" (La Ronde du Soir) | Valse | Vincent Scotto |
| "New Valse Chaloupec" | Waltz | Petrus Martin |
| "On the Road to Zag-a-Zig" | A Desert Journey | Herman Finck |
| "ON THE BOSPORUS" (Am Bosporus) | Turkish Intermezzo | Paul Lincke |
| "Outside Inn" (Gehn wir noch in's Cafe) | March & Two-Step | Paul Lincke |
| "PARADE OF TIN SOLDIERS" (Parade der Zinn Soldaten) | March, also Song | Leon Jessel |
| "Pavanne Recamier" | Dance "Recamier" | A. Tellier |
| "Piquant" (Pikanterien) | Waltz | Franz Lehar |
| "Paul Lincke's Barn Dance" | Barn Dance | Paul Lincke |
| "Police Parade" (Schutzmann's Marsch) | March | Paul Lincke |
| *"ROSE MAID" | Waltz | Bruno Granichstaedten |
| **"ROSE MAID" | Selection | B. Granichstaedten |
| "SAINTS AND SINNERS" | Valse Lente | Gordon Davson |
| "SPRING, BEAUTIFUL SPRING" (O, Frühling wie bist du so Schön) | Waltz | Paul Lincke |
| "SOFTLY UNAWARES" (Heimlich, Still und Leise) | Idyl, also Song | Paul Lincke |
| "SIAMESE PATROL" (Siamesische Wachtparade) | March | Paul Lincke |
| "SHEILA VALSE" | Waltz | Nemo |
| "SHEILA'S WEDDING" | One or Two-Step | Nemo |
| *"SIREN" | Waltz | Leo Fall |
| **"SIREN" | Selection No. 1 | Leo Fall |
| **"SIREN" | Selection No. 2 | Leo Fall |
| "SUMURUN" | Intermezzo, also Song | V. Hollaender |
| "Sumurun" | Parade | V. Hollaender |
| *"SUMURUN" | Waltz | V. Hollaender |
| **"Sumurun" | Selection | V. Hollaender |
| "SARASA" | Dance | Juan Valverde |
| *"SPRING MAID" | Waltz | H. Reinhardt |
| **"SPRING MAID" | Selection | Reinhardt |
| "Spring Maid" | March | H. Reinhardt |
| "Thais" | Valse Lente Oriental | E. C. Knox |
| "That Fascinating Waltz" | Waltz | Paul Lincke |
| "Tire, Tire, Ninette!" | March | Christine |
| "Tout en Rose" | Celebre Marche | Vincent Scotto |
| "Tout a' Vous" | Valse Petite | W. H. Tyers |
| "UNREQUITED LOVE" (Verschmähte Liebe) | Waltz | Paul Lincke |
| "Under Love's Window" (Unter Liebchen's Fenster) | Waltz | Paul Lincke |
| Valse Bebe" | Waltz | Gordon H. B. Vessey |
| "VALSE SEPTEMBRE" | Waltz, also Song | Felix Godin |
| "VERA VIOLETTA" | Waltz, also Song | Edmund Eysler |
| "Valse Slave" | Waltz | Jean Savasta |
| "Venus on Earth" (Venus auf Erden) | Waltz | Paul Lincke |
| "WHISTLE FOR ME" | Serenade Two-Step | Arthur Fane |
| "Whistling Tramps" (Lustige Landstreicher) | American Intermezzo | A. Tellier |
| "Wedding Dance" (Hochzeitsreigen) | Waltz | Paul Lincke |
| "YOU WILL NEVER KNOW" (Tu ne Sauras Jamais) | Waltz, also Song | Joseph Rico |
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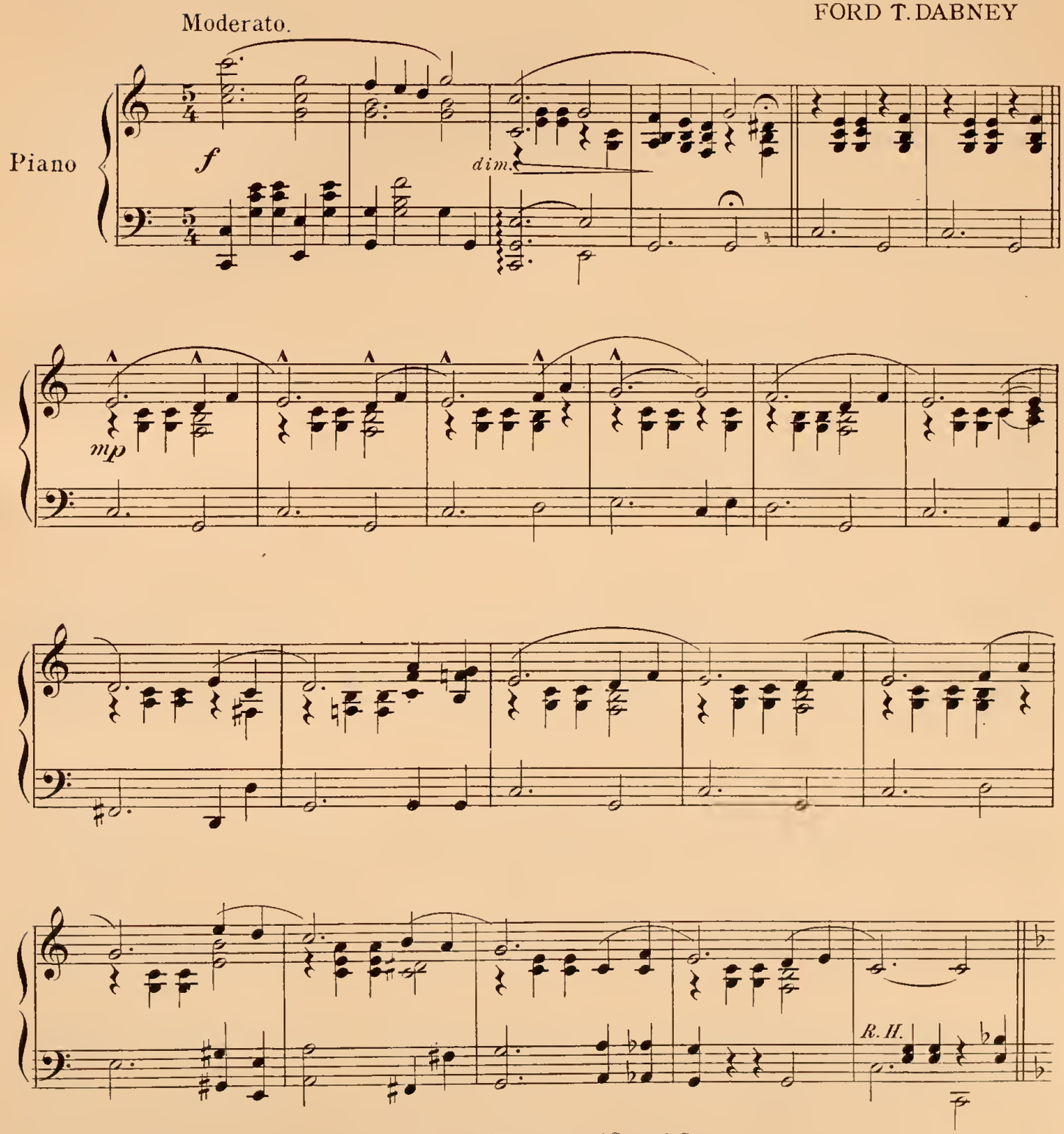


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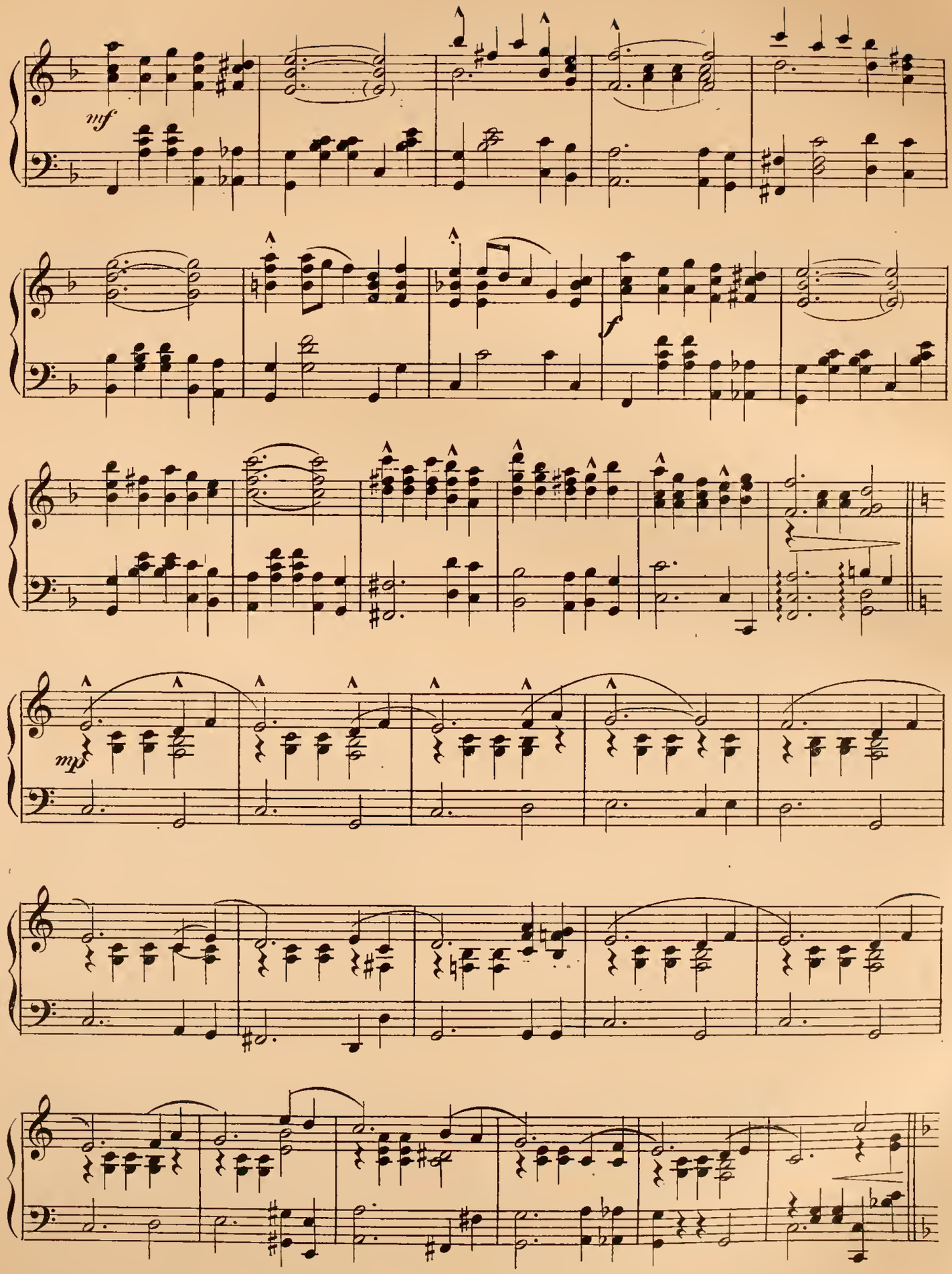
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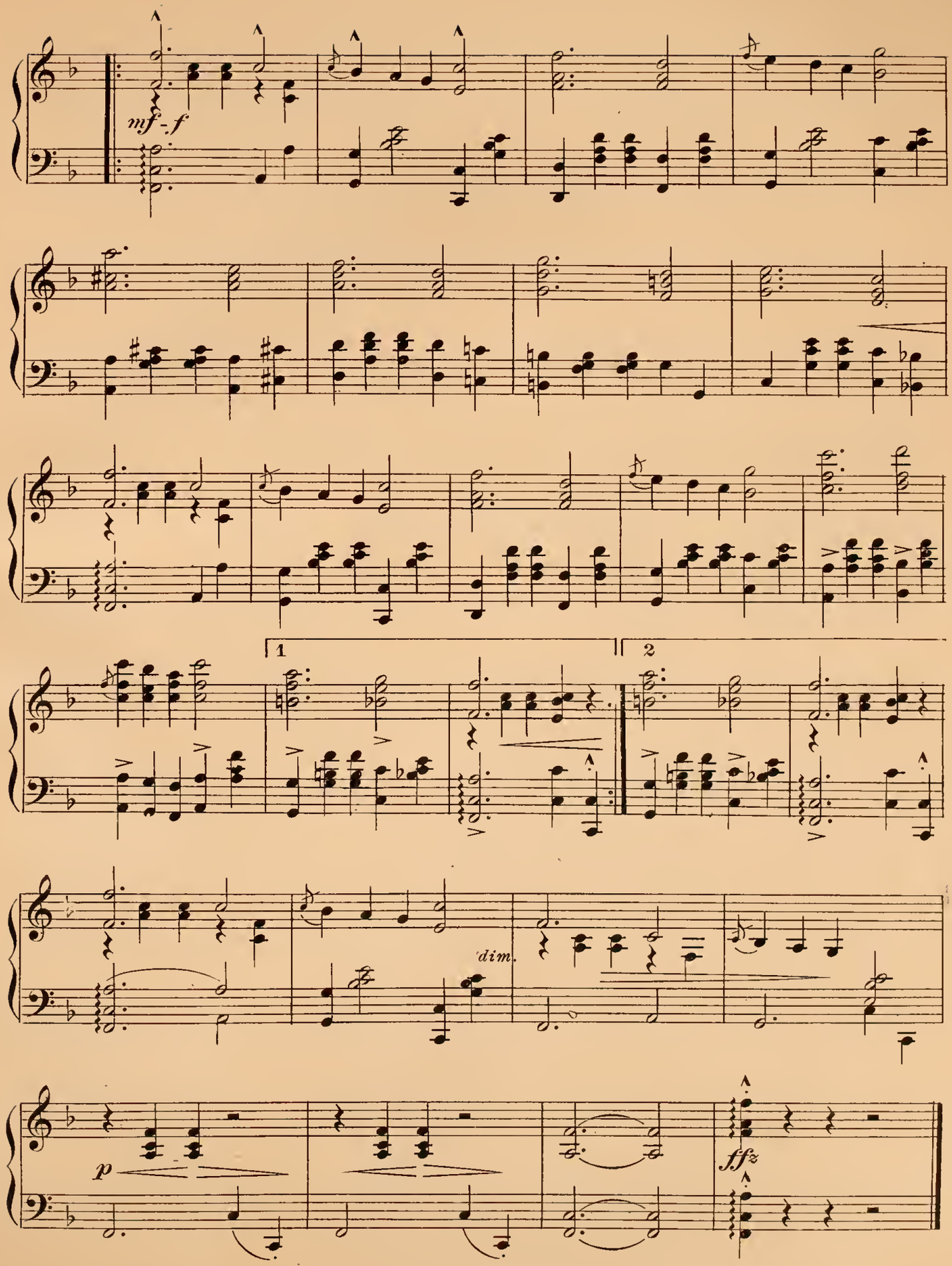
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Mr. & Mrs. Vernon Castle—Maurice & Florence Walton—Arthur Monday & Sylvia Sunday
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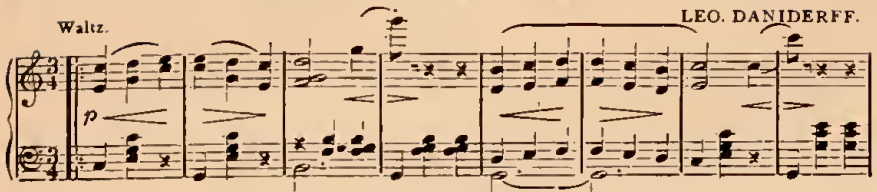
BOSTON or HESITATION WALTZ

Waltz. LEO. DANIDERFF.



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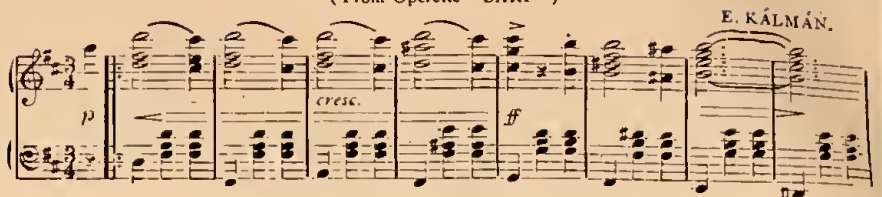
## SARI WALTZ

(From Operette "SARI")

E. KÁLMÁN.



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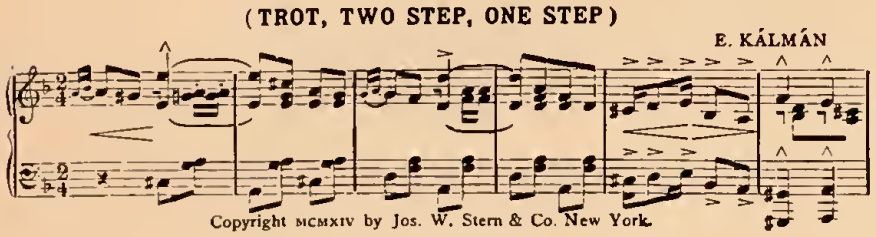
## HA-ZA-ZAA (From Operette "SARI")

(TROT, TWO STEP, ONE STEP)

E. KÁLMÁN



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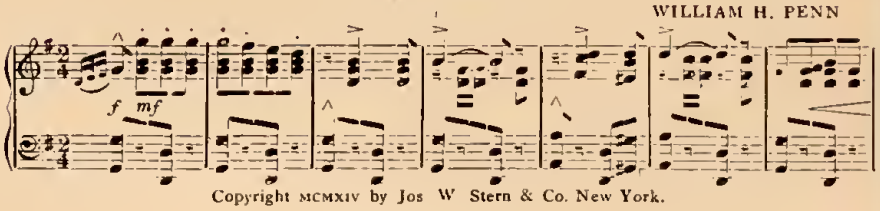
## TICKLE TOES

TROT and ONE STEP

WILLIAM H. PENN



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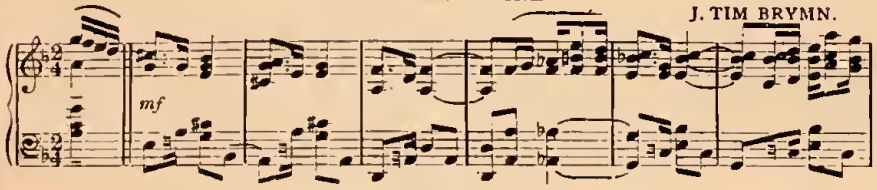

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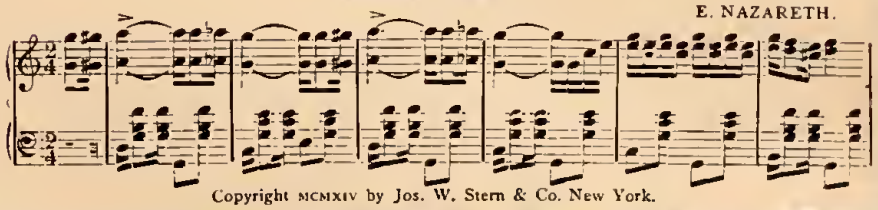
PARISIAN MAXIXE

E. NAZARETH.



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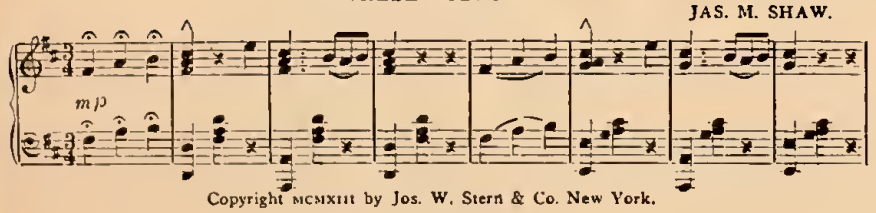
VALSE BOSTON

JAS. M. SHAW.



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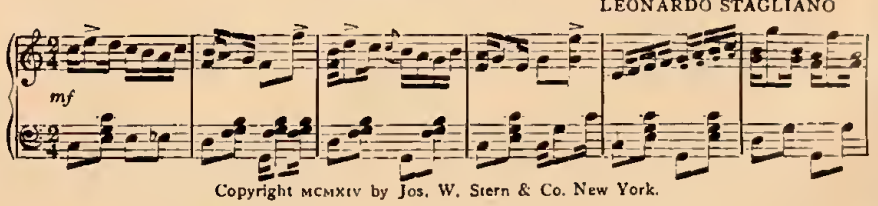
## JOAN SAWYER MAXIXE

DANCE BRAZILIAN

LEONARDO STAGLIANÓ



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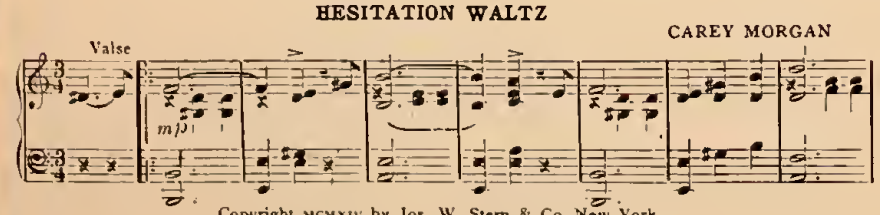
HESITATION WALTZ

CAREY MORGAN



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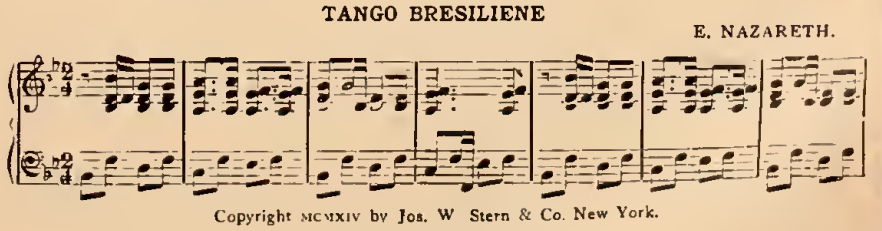
TANGO BRESILIENE

E. NAZARETH.



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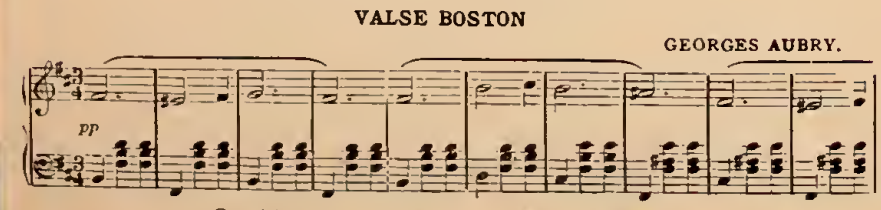

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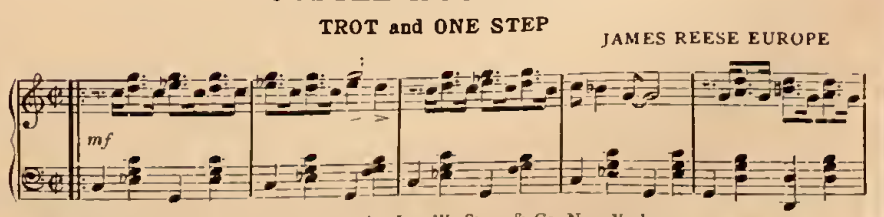
## CASTLE HOUSE RAG

TROT and ONE STEP

JAMES REESE EUROPE



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# The Kangaroo Hop

FOX TROT

BY
MELVILLE
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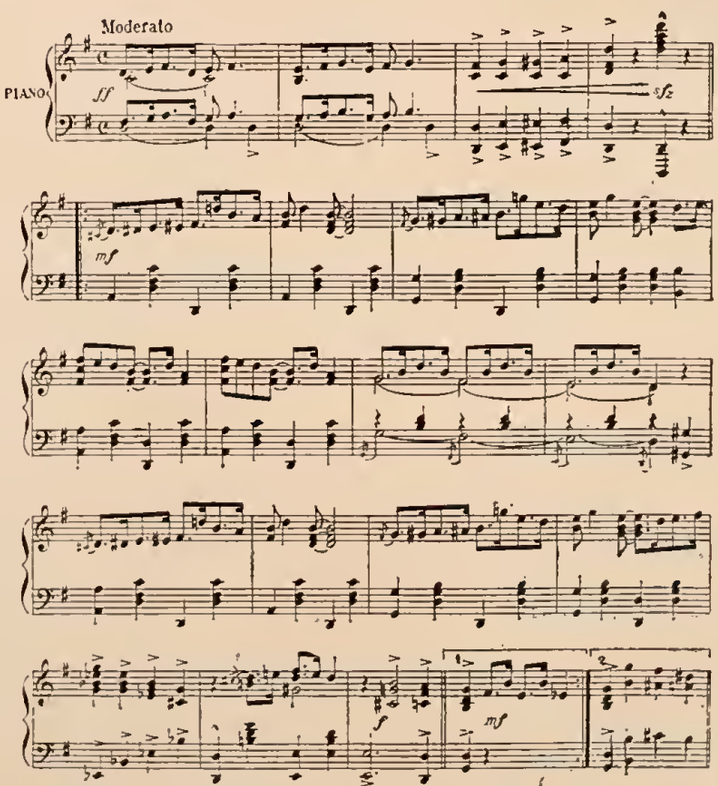


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Dancing the Jelly Roll
Nobody Else But You
Ypsilanti
My Tom Tom Man
Same Old Summer Moon
I'm On My Way To Dublin Bay
When I Was a Dreamer
Everybody Rag With Me
On the 5:15
Alabama Jubilee
I Want a Little Love From You
Chinatown My Chinatown
In Japan With Mi-Mo-San
Listen To That Dixie Band
That's When I'll Marry You
Over the Hills To Mary
Wrap Me In a Bundle
Come Over To Dover
Mary Pickford
When the Roses Bloom In Avalon
When It's Night Time Down in Burgundy
All Aboard For Dixieland
The Mississippi Cabaret
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# KANGAROO HOP

## FOX TROT

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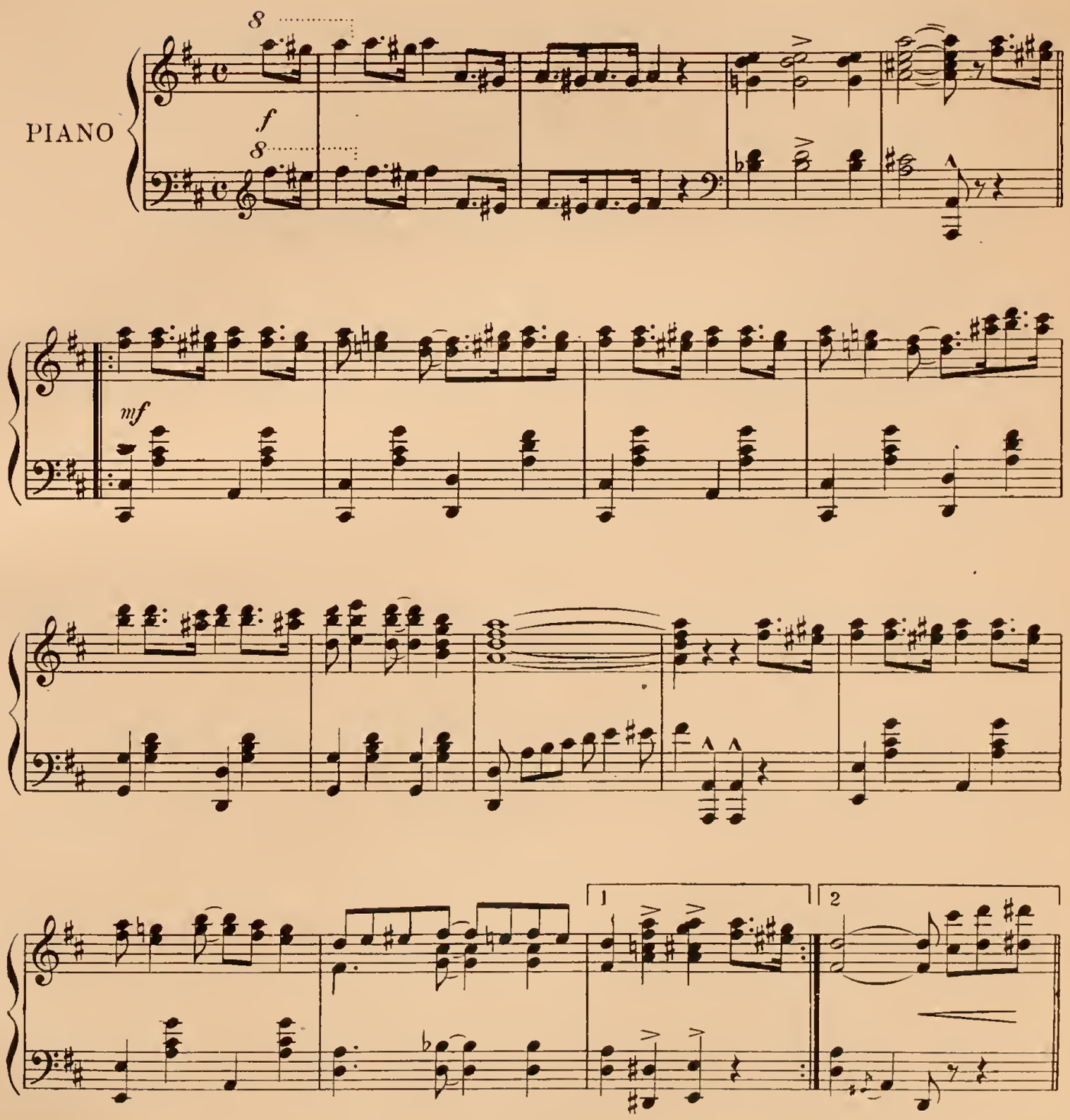


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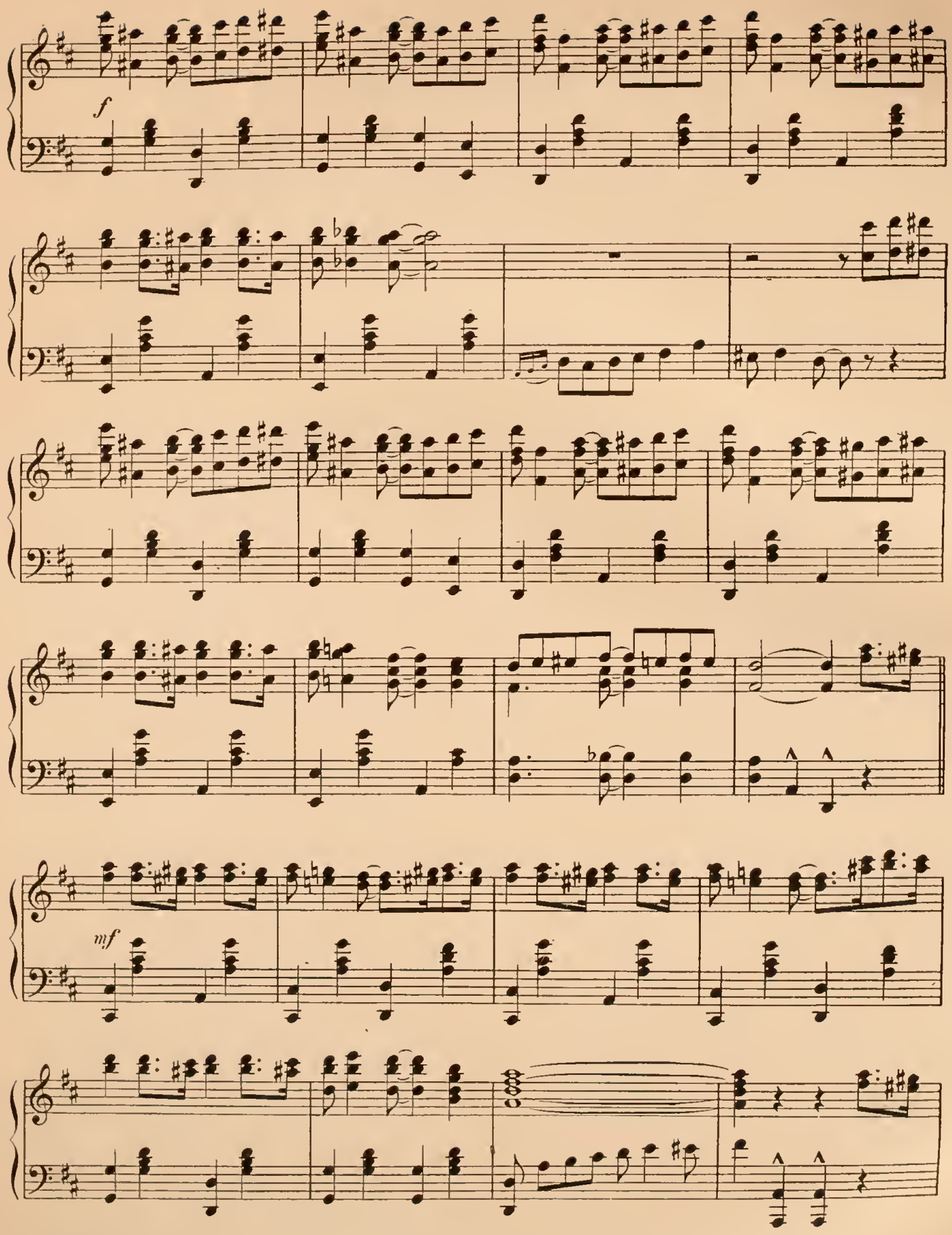
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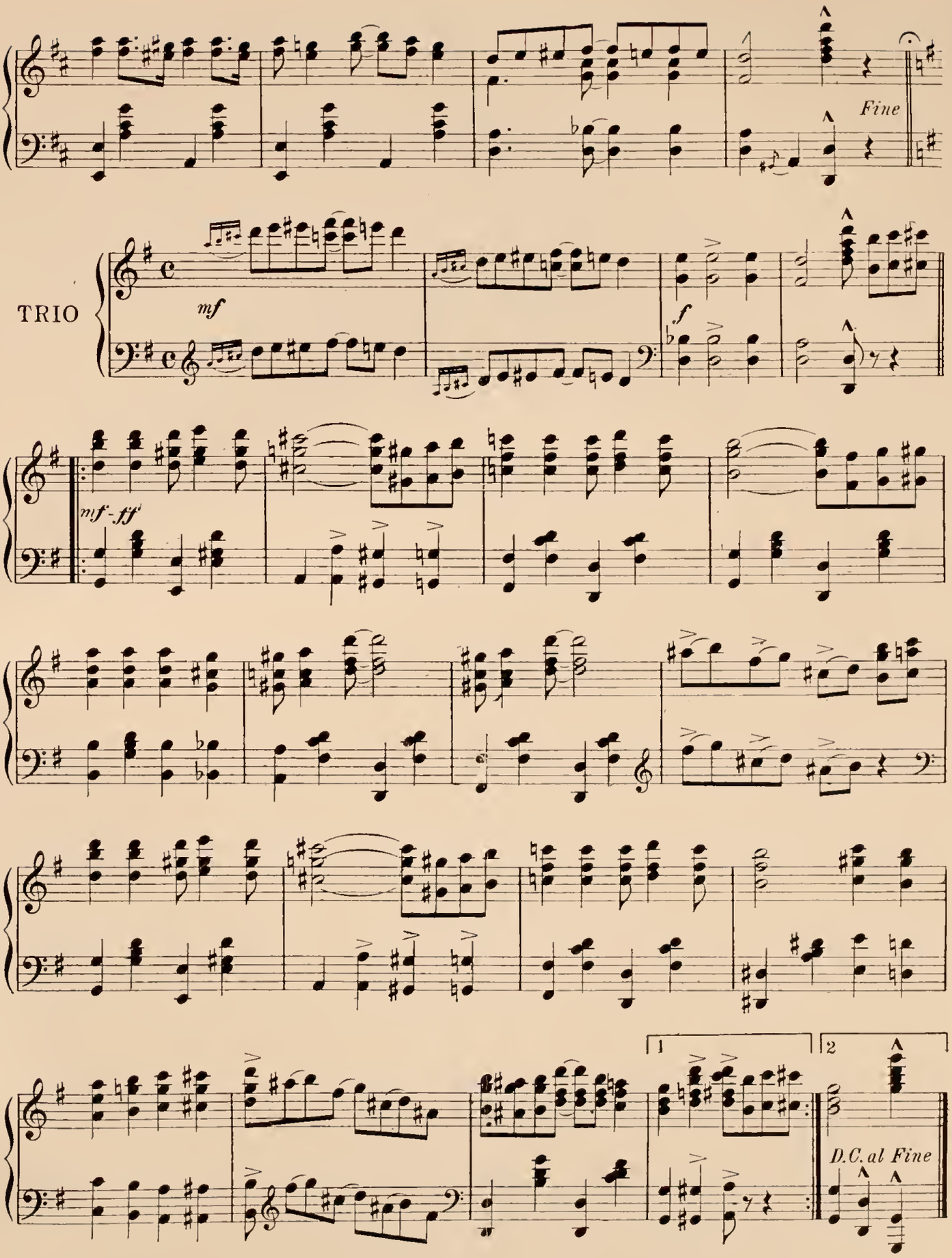
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Evening—Reverie
One Wonderful Night
The Davis Fox Trot
Memories—Reverie
Just a Moment Waltz
Avec Moi (Hesitation Valse)
First Love—Hesitation Waltz
Jardin D'Amour Waltz
Pass the Pickles
Hungarian Rag
Tickle The Ivories
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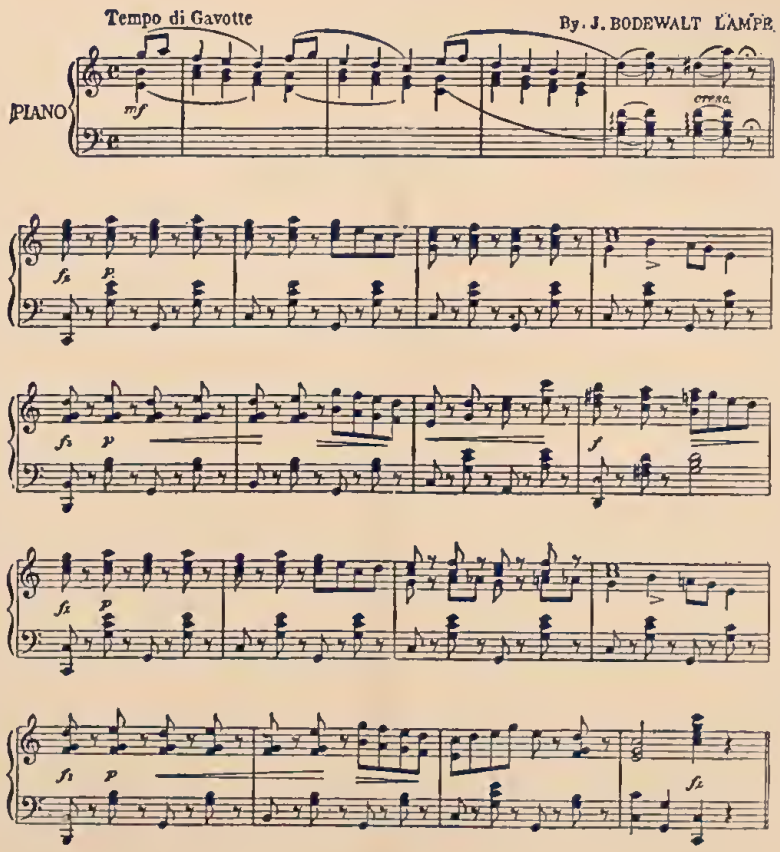
IDYL

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Sooner or Later
Molly Dear, It's You I'm After
In the Valley of the Nile
Bring Along Your Dancing Shoes
On the Trail to Santa Fe
The Wedding of the Sunshine and the Rose
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I'm On My Way To Dublin Bay
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